

## Short Excursus into the History of the Russian Symbolism Origin

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**ABSTRACT.** Being well-known nowadays as the Silver Age of Russian literature, Russian symbolism is an extraordinary phenomenon of spiritual life at the end of the 19th – beginning of the 20th centuries. This essay aims to study the appearance and development of Russian symbolism as a result of revaluation of cultural wealth in philosophy / art and stimulation of the appropriate rise of the certain aesthetic systems which were embodied in the literary works of that period. The current study introduces a new approach to the origin of this trend and represents the new tendencies in Russian symbolist novels which were beyond the artistic movements of that epoch. The sources of symbolist literature are traced in the principles of esoteric theory and its basic postulates. The results of the investigation and received conclusions are confirmed with the direct textual references from the novels of the writer who proves to be a forerunner of literature with bright mystical orientation.

### 1. INTRODUCTION

#### Poetic currents in Russian literature at the end of the 19th – beginning of the 20th centuries

Russian literature at the end of the 19th – beginning of the 20th centuries is characterised by the existence of a range of trends and tendencies which left a substantial mark on Russian culture. Among these modernism stands out with special prominence: it unites the representatives of Russian symbolism, mladosymbolism, acmeism, clarism, futurism and egofuturism, which are different from other literary trends, first of all, because of their idealistic philosophy: irrationalism, intuitionism and agnosticism are widely developed and deeply rooted in the background of the shared idealistic philosophy; aspiration for the revision of the existent traditions of culture, artistic innovation and a propensity to experimentation are inherent in these movements. Idealism as a philosophical basis also determines a new world outlook that radically differs from materialistic concepts. However, the purpose of the given work is not to represent the total characteristic of modernism, but to address a more modest task: to try to reveal the starting moment of symbolism, to specify its forerunner and, in this way, to retrace the sources of modernism.

Russian symbolism was an extraordinary phenomenon of Russian culture in the 1890s; for the first time it widely declared itself as «the new art» with the autocratic powers of coding and enciphering the mystical interrelations of man and the irrational world order. The factor of the mystical endowment of an artist and the presence of esoteric spiritual experience in him, when his personality perceived himself as the truth seeker in «the other worlds», were of vital importance. The influential theorist of symbolism D. Merezhkovsky in his work «On the Reasons for the Decline and on the New Tendencies of Modern Russian Literature» (1893) noted the importance of metaphysical searches in the transcendental field; he stated that, in contrast to positivism, the world vitally needed the «ideal impulses of the spirit», which were bound to find their reflection in new literature characterised by the following obligatory elements: mystical content, symbolization and «expansion of artistic impressionability».

A. Volynsky, one of the ideologists of «new art», insisted on the inevitability of the appearance of the symbolist trend: it was pushed onto the stage by history itself and could not stay out of the struggle of materialism against idealism. He defined true symbolism in art as the image of the material and divine worlds in their artistic unity. V. Bryusov saw in symbolism the possibility of comprehending the world through guessing, inspiration, intuition and revelation. He was one of the first poets who attempted to present symbolism as an integrated aesthetic concept. V. Bryusov focused his main attention on the substantiation of innovative poetics, understanding symbolism purely aesthetically as an autonomous art current and established the trend of impressionistic lyrics in symbolism. According to the adherents of the new trend, the mystical world outlook of an artist had to play the predominating role in creation of his work. This was especially underlined by K. Balmont who believed that the symbolist poets with their special artistic impressionability and susceptibility dominated the world by means of esoteric mysteries.

However, symbolism turned out to be short-lived. The preconditions for the appearance of a new trend – mlad symbolism (whose representatives were A. Blok, A. Bely, S. Solovyov, Ellis, et al.) – came into existence at the beginning of the twentieth century. The creativity of the philosopher V. Solovyov had an impact on the formation of the philosophical and aesthetic views of the mlad symbolists. They adopted the idea of the philosopher about the divine unity of the universe, whose soul Solovyov perceived in the image of the Eternal Femininity. The mlad symbolists started to consider symbolism not as a literary school but as a philosophical doctrine which laid the foundation for the building of new forms of culture. The artistic purpose was announced to be the world's recreation on a definite spiritual basis. A. Blok, who introduced mysticism into the verses about the Fine Lady, trod his own path among the mlad symbolists. However, the most consistent adherent of the new trend was Vyach. Ivanov who identified the artist with the theurgist executing the majestic duty of embodying the religious idea through symbolic magic and mythmaking. In his work «Thoughts on Symbolism» (1912) he formulated the basic principles of creativity as follows: 1) symbolism was outside aesthetic categories; 2) each work of art was subject to estimation from the point of view of symbolism; 3) symbolism was connected with the personal integrity both of the artist and the person who experienced the artistic revelation. Symbolism was considered to have become a world outlook: Ellis regarded it as the highest form of art, in which the artistic world of the writer was embodied through «the transcendental world's symbols». N. Gumilev introduced mysticism, religion, theosophy and even spiritism into symbolism, he indicated that the results of Russian symbolists' specific searches in «the transcendental field» sometimes bordered on myth-creating.

In 1910 at the meeting of «Society of the Adherents of the Word of Art» the symbolists made their last attempt to establish symbolism as the integral literary current and the artistic world outlook. But obviously incompatible views on the essence and the purpose of modern art came to light in the program reports of Vyach. Ivanov's «Covenants of Symbolism», A. Blok's «On the Modern Condition of Russian Symbolism» as well as in V. Bryusov's article «On "Slavish Speech" in the Defence of Poetry» published in the same year. A group of young poets forming the literary club «Workshop of the Poets» led by N. Gumilev and S. Gorodetsky came into literary light at exactly that time. Its members were basically the novice poets: A. Ahmatova, N. Burlyuk, Z. Gippius, O. Mandelstam, M. Kuzmin, M. Zenkevich, et al. «Workshop» started to publish a small magazine «Hyperborey». In 1912 the problem of acmeism – a new poetic school – was resolved at one of the club's meetings. Poets with quite different ideological platforms, poetic endowments and creative destinies were united in this current. The common point that brought the acmeist poets together was the search for a way from the crisis of symbolism. But they were unable to create an integrated world outlook and aesthetic system.

In the 1910s futurism, the final trend of modernist poetry, appeared. Futurism was represented, first of all, by the group of the cubofuturists «Gileya». It included D. and N. Burlyuk, V. Khlebnikov, A. Kruchenyh, V. Kamensky, E. Guro, V. Mayakovsky. There were two other groups of futurists: «Mezzanine of Poetry» led by V. Shershenevich (he became the initiator of imagism later) and «Centrifuge», which included S. Bobrov, N. Aseyev, B. Pasternak. While the

creative borders between futurist groups were highly blurred, they were united by the deliberately anarchical character of their public and aesthetic programs.

Thus, infighting between the various schools and trends brought forward one or the other and, frequently, several literary groups, each of them laying claim either to exceptionality or the position of first among equals. The attitude of the critics and the readers to the works of the representatives of symbolism, who reflected the searches of their contemporaries as well as their authors, varied at different times – from eulogy and panegyric to subversion and oblivion. S. Gorodetsky in the literary review «Some Currents in Modern Russian Poetry» (1913) unconditionally and categorically stated that symbolism had exhausted itself, finished «in silence» after a fast and sharp rise; its ideological successors – acmeists, adamists, clarists, et al. – occupied «the abandoned fortress» putting forward their aesthetic programs and laying claim, in their turn, to leadership in art. It is possible to name M. Kuzmin as, perhaps, the brightest representative of clarism and one of the literary successors of symbolism. He asserted his right to his own artistic vision through the prism of the artistic principles of the new trend in his theoretical research «On Beautiful Clarity» (1910).

Russian symbolism established agnosticism, subjectivity and mysticism as the primary basis of the world outlook of an artist. The authors of the symbolist works proclaimed the mystical ideas of philosophical metaphysics, making a clear divide between routine existence and the transcendentalism of human consciousness, formulating philosophical and aesthetic principles directly opposed to realistic principles. The phenomena and the events encoded in mystical symbols had, as a rule, an allegorical plurality and mystical context, giving possibility for their wide interpretation in the most diversified aspects. The artistic image was turned into the symbol whose specificity lay exactly in its multiple meanings, combining definite and conditional, final and infinite aspects in itself. Symbolism was defined by its theorists as the art which allows one to hint at the mysterious essence of the phenomena of the external world.

The unreal world of the subconscious field was expressed with the help of the special language of magic symbols existing separately from human consciousness and beyond material reality; it was affirmed that, giving the latent sense to the artistic work, they were capable of displaying the specificity of the subjective world and the world outlook of the symbolist. In this connection A. Bely noted the inevitable plurality of the values of symbols as the exact unilateral interpretation of the symbols was impossible because of their nature. The perception of symbols as the language of concealed and sacral secrets became the platform for the declaration of symbolism as the philosophical doctrine that gave a basis to the building of new life forms and new cultural forms. The «recreation of the world» on a definite spiritual basis was proclaimed as the purpose of art. The strong influence of Vl. Solovyov's philosophy can be traced in numerous symbolist works; one influential idea, in particular, was among the basic postulates about the divine unity of the soul of the universe and the image of Sophia, the symbol of the Eternal Femininity.

Similar ideas about the role of spiritual «sobornost'» (or spiritual consolidation) and its influence on the spiritual development of society were embodied in Vyach. Ivanov's works later. Possibly, it was this fact that allowed M. Bakhtin to distinguish Vyach. Ivanov as the most gifted artist and influential theorist of the symbolist trend, who defended the concept of the importance of art as the form of social and religious unification that greatly influenced the integrity of the systematic world outlook and the aesthetic program of the artist.

Thus, as a whole, the new trends widely reflected the infinite and persistent searches of the artists, representing a true laboratory of spiritual creativity imprinting a unique life pattern through certain ideological artistic installations; it is possible to consider this imprinted picture as the form of time; the classical model of the mutual relations of man and the world in macrocosm and microcosm were expressed in this picture in a new way, the inherited cultural traditions were reconsidered, the concept of the mystical mission of art was put forward.

In this context Vs. Solovyov's creativity is extremely significant: he was the forerunner of the current in the symbolist literature with a bright mystical orientation based on the principles of esoteric theory and its fundamental postulates; in particular, his philosophical mystery novels

«Magicians» (1888) and «Great Rosicrucian» (1889) were the first symbolic works to appear at a critical period of Russian society when the concept of the importance of the human factor as the basic element in the new cosmogonic model of the world was confirmed in the world outlook of the contemporaries of Vs. Solovyov.

The novelty of two Vs. Solovyov's novels (or "dilogie" according to the French term) «Magicians» and «Great Rosicrucian» lies in the revealing of new tendencies in the Russian novel that go beyond the scope of the existing artistic trends of that time. The content of Vs. Solovyov's works is not in tune with the heavenly world anguish and the melancholy of the romantic personality of the expiring epoch, who suffers in the nets of individualism; it is also isolated from the rationalism of the new hero-democrat who establishes his concept of the world in the context of the social struggle and makes a strict delimitation between idealism and materialism. The idea of commitment, of a sociocultural order in a work like Vs. Solovyov's dilogie is supported by the following testimony from the Rosicrucian Order: «At the end of the 19th century an appeal from centre of the Rosicrucian Order was sent to make the mystical bell of the brotherhood audible again as the Order believes that the evolution of mankind has gone sufficiently forward owing to the astral conditions that the heralds and the spiritual assistants, bearers of lux veritatis, could proclaim the dawn of the Spirit rising in the world» [10, p. 456 - 457].

The historical reality, the phenomena of the cultural life of Russia of that time bore testimony to the typicality of the existence of the numerous circles and the organisations in which flowers of «a mysterious rose» were grown [10, p. 455], this was reflected in the memoirs of N. Berdiayev and A. Bely. The spiritual Renaissance of the country at this period is known now as the Silver Age of Russian Literature. Religious philosophical mysticism received an embodiment in Vl. Solovyov's doctrine of Sophia – the Divine Wisdom and god-manhood, in P. Florensky and S. Bulgakov's works about sophianism. A. Bely figuratively described the phenomenon of the spiritual Russian Renaissance as the unity of the sky and the earth, giving birth to a new muse of mysticism. But the emergence of Vs. Solovyov's dilogie in the 1880s was a harbinger of all these transformations: he was the forerunner, his creativity sounded as the first chime of a mystical Rosicrucian bell, after which other chimes followed as well. The novel made a huge impact on contemporaries by its content, as works about esoteric doctrine were a success because of the specific energy and the attractive power of mysticism. Subsequently, the novel was adapted for the theatre and the epithet «mystical writer» was invariably added at the mention of the name of Vs. Solovyov. It was Vs. Solovyov who, basing his work exclusively on the principles of mysticism, successfully embodied an esoteric variant of the resolution of the good / evil dichotomy in the artistic form of the novel, he showed their contradictoriness to be only a matter of appearance, he solved the love/hatred dilemma as well, displayed the ambiguity and the complexity of their interpretation and managed to level out the visible contraposition of the poles. However, the great merit of the writer is in the fact that the innermost mysteries of the esoteric masonic initiation system and of the specific spiritual path were revealed by him for the wider reading audience as this was the first and, as far as we know, the only such attempt in Russian literature.

As the basis of Vs. Solovyov's dilogie, mystical philosophy distinguishes this work from a number of conventional novelistic characteristics and forms. Falling outside the limits of the traditional literary trends and tendencies existing at that time, the dilogie presents the symbolics of the artistic worlds of their heroes. The problematical character of the images, the argumentativeness of the ideals, the statement of the question of the duality of human nature, the loneliness, the psychological uncertainty of the superhuman qualities, the abolition of the good /evil and love / hatred polarity in man, the moments of prognostication and future prediction represent an interesting attempt at overcoming the established stereotypes in the interpretation of similar problems by the representatives of other philosophical ethical trends and directions in literature at the time. The stylistic resolution of the artistic work and the modelling of the recognised heroes and conflicts are subordinated to the same problems: they are introduced as the system of occult symbols used by the author in order to display the difference in understanding between the traditional and mystical aspects of their interpretation and comprehension.

The originality of the writer's work, reflecting the true and reliable criterion of demand of the contemporaries of V. Solovyov, confirmed its intrinsic value and connection with the spirit of the epoch. The same demand is traced nowadays: when scientific and technical progress has reached an unprecedented scale, the reverse side of the process is the fact of the extraordinary interest in occultism and mysticism among our contemporaries, who persistently continue to study those specific fields of secret spiritual knowledge which fall under the definition «esoteric» only by the broadest of criteria. V. Solovyov's dialogue gives extensive information for this study.

Literary analysis includes the consideration of the writer's creativity against the background of the literary process, taking into account the special personal features of the author, his perception of the world, biographical information, his lifestyle and way of thinking, the dominating social relations and ideas which influenced the Weltanschauung (or world outlook) of the writer and his contemporaries. Comprehensive research on any work is impossible outside the sociocultural context of the epoch as the factor synthesising human life, the forms of human reflexion and forms of human creativity. Studying the author's individual way of thinking against the social and cultural phenomena of the corresponding epoch helps to discover the keys to the understanding and ideological interpreting of his work.

## **2. SPECIAL FEATURES OF THE SOCIOCULTURAL CONTEXT OF THE LAST QUARTER OF THE 19TH CENTURY IN RUSSIA**

Different periods of cultural development are highlighted by the emergence of great literary works touching the global problems of human consciousness and the fundamentals of existence. These are certain «superthemes» retaining their importance over a long period. The «potential meanings» contained in such works cannot be well understood and realised by contemporaries because the ideological richness and depth of the work in most cases demand more favorable historical conditions for the penetration into the latent conceptual levels and the revelation of new contexts which favour the disclosure of the literary work's sense in full. «The great works of literature have been prepared over centuries, but, during the epoch of their creation, only the ripe fruits of the long and complex process of maturation are gathered. Never will we get into its semantic structures trying to understand and explain the work only from the conditions of its epoch, only from the nearest future conditions», underlines M. Bakhtin [3, p. 350]. The artistic idea or the concept cannot arise from emptiness as it requires a long period of «satiation» in a certain cultural environment created by the efforts of many creative figures. Nevertheless, ordinary works which are less significant in comparison with greatness of the literary masterpieces often display the spirit of the epoch and the dynamics of that time on their microlevel and in a different qualitative range. M. Bakhtin introduces the concept of «small» and «great time» in order to distinguish the chronological levels of cultural evolution [3, pp. 350, 352] in which he considers the modernity of the particular writer and the heritage of the previous epochs.

The concept of «small» and «great time» is obviously a necessary background for reviewing the Russian sociocultural context of the last quarter of the 19th century (as the creativity of the second-ranking writers reflecting the epoch resonates with the distinct sensation of the spirit of the age inherent in them in a way that is often more concentrated on the joint of times) and for finding the place of the dialogue «Magicians» and «Great Rosicrucian» by V. Solovyov in this sociocultural context. The reality of Russian life of that time (small historical time) was based on the experience foundation of previous generations (great historical time), becoming a *fait accompli* at that moment.

The sociocultural context of the epoch is the multidimensional and multi-aspect concept connected with the cultural and social phenomena in the society of the considered historical time. The given concept includes the spiritual culture (history of mentality, frame of mind that is characteristic for the particular classes of society, basic set of value orientations, cultural traditions, established forms of consciousness, etc.), the results of human intellectual creative activity (in science, philosophy, art, religion as the fields reflecting the reality of social life within the particular time period), culture of routine life and material values (material artefacts, lifestyle, life realities, etc.) as well as culture of interpersonal communication and interaction, concerning the phenomena of

personal life and the boundless area of human actions as the form of the social relations accepted among the members of the society. The sociocultural context of the epoch is (in figurative meaning) a melody which the author puts to music with the notes of the symbolic system forming his personal model of the world. The modernity of the writer is the peculiar «supertheme» of the 19th century literature, «that created a wide artistic panorama and addressed the most essential questions of its time, its distinctive features and sore points», notes V. Khalizev [23, p. 54]. However, the purpose of the present work is not the representation of the exhaustive characteristics of the sociocultural context of the considered time, our special attention is concentrated on those features which, in a narrow way, have something in common with the occult ideas and their interpretation in the dilogie «Magicians» and «Great Rosicrucian» by Vs. Solovyov.

To understand the place and the role of the dilogie by Vs. Solovyov, it is necessary to take into consideration the creative streams flowing from the previous epoch and to «read» the tendencies which received fuller development in symbolism and were outlined by the writer. The 1880s was the epoch of the triumph of positivism when science appeared to reach the peak of knowledge methodology. Human intellect that had to solve all problems of human existence was proclaimed to be the basis of knowledge. Positivism and the doctrines close to it (introduced by A. Conte, J. Mill, G. Spencer, E. Mach, R. Avenarius et al.) indicated the necessity of clearing any knowledge from subjective substantiation, confirming the superiority of the natural scientific system. However, protest latently ripened and the mystical frame of mind seethed among the intelligentsia, who were disillusioned with the possibilities of the scientific methods for world transformation, and, despite having numerous differences of opinion, the opponents were in unison on one point – the necessity of changes in the established life order. Thus, the adherents of the various spiritual currents agreed to transform everything including human nature. The escalating rejection of positivism and materialism promoted the inevitable initiation of the revolt against rationalism, which was judged incapable of answering properly the fundamental questions of life.

In the 1890s the former interests linked with scientific methods were displaced by the mystical frame of mind and the simplified world model that was characteristic of positivism was replaced with another form of world perception focused on the multidimensionality of mysticism. The world outlook installations of contemporaries were gradually transformed under the influence of the doctrines of Russian philosophers (Vl. Solovyov, K. Leontyev, N. Fedorov, S. Trubetskoy, et al.), confirming the ideas of the mystical basis of world, global unity of everything, sobornost, sophianism, god-manhood. At the same time the doctrines of the representatives of the German classical school (I. Kant, J. Fichte, F. Schelling, G. Hegel, A. Schopenhauer, F. Nietzsche, et al.) remained traditionally influential; having a variety of ideas, this school was distinguished by essential common features, concerning the elaboration of the concepts of cognition, intellect, parity of the transcendental and material sides and dialectics of their metamorphoses. Thus, being the harbingers of symbolism, the specified philosophical doctrines substantially promoted the development of the perception of the world on the basis of idealism, intuitionism, mysticism and irrationalism.

Based on the fundamentals of philosophy, the complex historical pattern of the mutual relations of Russian science and culture is reflected in art, on which the Russian intelligentsia, in turn, focuses special attention trying to play the role of the regulator of the spiritual process. On a par with the recognised coryphaeuses of literature, whose creativity in the 19th century adhered to great historical time (A. Pushkin, N. Gogol, M. Lermontov, L. Tolstoy, F. Dostoyevsky, et al.), there is a generation of the writers of small time who confirmed the other personal scale (P. Boborykin, A. Amfiteatrov, A. Dobrolyubov, A. Skaldin, et al.) and proclaimed the emergence of the new symbolist literary trend; their basic fundamental ethical and aesthetic positions are formulated in the works «In the Light of Conscience» (1890) by N. Minsky, «On the Reasons for the Decline and on the New Currents of Modern Russian Literature» (1893) by D. Merezhkovsky, «Struggle for Idealism» (1902) by A. Volynskiy, in V. Bryusov's early prefaces to the collected articles «Russian Symbolists» (1894-95) and others. The reinforcing role of art in the development of the personal world outlook is considered to be a natural phenomenon and its importance is

upheld by V.I. Solovyov's opinion that «in general, art is the field of the embodiment of ideas» [42, p. 84]. The diversity of the sociocultural realities of small time is interpreted in art displaying the archetypical eternal themes of existence along with the new aspects of the art themes. The works of the writers who proclaimed the symbol's domination are published. These are the book of collected poems «Chefs d'Oeuvre» (1894-96), «Me eum esse» (1896-97) by V. Bryusov; «Under the Northern Sky» (1894), «In Boundlessness» (1895) by K. Balmont; «Symbols» (1892), the trilogy «Christ and Antichrist» (1896-1905) by D. Merezhkovsky; the novels «Small Demon» (1892), «Leaden Dreams» (1895) by F. Sologub; works by other writers of the same trend.

The searches for the meaning of life led to the discovery of the other reality existing behind the facade of ordinary life and, consequently, unknown to the common man. Penetration into the space of the other reality, deciphering its symbols, transforming human nature into a superhuman one, ways and methods of realising these processes were seen differently by the thinkers who conquered the open area of the other space. But symbolism and religious rites of creativity were the basic criteria in these spiritual philosophical systems; creation of a myth and observance of a special lifestyle as the material form of the other reality in an ordinary life served as the bridge between two realities. A. Blok believed that the sources of Russian symbolism were in Aryan tradition, Vedanta, in the gnostics and Plato; but he differentiated French and Russian symbolism as systems having different world outlook platforms; however, he traced the continuity between the symbolists and German romanticists. A. Etkind notes the native Russian genealogy of the given phenomenon and points out the attempts (V. Zhirmunsky) to dress Russian symbolism in respectable German clothes. He identifies his opinion with those of Yu. Lotman and B. Uspensky and affirms that «culture in Russia was often placed behind the limits of culture and was not considered as art, religion, etc. at all; the alien models (as a rule, western) were interpreted as the cultural standards. Thanks to such disguising or renaming, the cultural phenomena did not lose the originality which they had acquired owing to the natural process of cultural inheritance; but the comprehension of their character by the founders and the bearers of culture could be essentially deformed» [14, pp. 151-152].

The interest in native Russian religious mystical searches, in particular – in sectarianism, simultaneously with West European influence contributed to the formation of symbolism. The movement of sectarianism was presented by numerous religious sects, united under the general definition «dissenters» and persistently trying to enter into the culture of that epoch with their own unique ideas. Contrary to these attempts, sectarianism was recognised «as the reverse side of culture and as a religious underground» [14, p. 3] in contrast to the official Orthodoxy existing under the patronage of the state with which the dissenters stayed in unfriendly proximity. Religious heterodoxy and national opposition to Orthodox Christianity and western confessions underlay the coexistence of the different cultural layers of the upper and lower classes. The majority of researchers on this problem are concordant that in the second half of the 19th century Orthodoxy, the Old Belief and the Khlysts took the first three places in the spiritual hierarchy according to number of adherents among the Russian population. It is necessary to add the existence of paganism alongside Christianity to the existing picture in order to underline the exclusive nature and specificity of spiritual life in Russia.

A variety of forms of social spiritual process – from national traditions to western adoptions – came under the aimed attention of philosophers, scientists, politicians, writers and clergymen, whose researches could serve as an acknowledgement of the indefatigable interest of the representatives of official culture in uncommon spiritual searches. Here they saw a possibility to find a different life variant in the spiritual search features of the Russians, their own national Utopia which would display the characteristic signs of virtue and justice. At this time, many representatives of the intellectual elite believed that utopian ideals could be really found among the Russian people; moreover, these ideals had already existed in the national mystical movement. Therefore, they often attributed some special functions to the chaotic sectarianism; these special functions could help in the searches for answers to life's immemorial problems, which remained the focus of attention in

the intellectual salons with their specifically Russian concentration on the problem of the god-man and the search of faith for a specifically Russian Christ.

A great deal is known about several attempts at religious Reformation in the 19th century when it was considered to be possible to accept the national heresies with their special interpretation. Sectarianism was also supported by the loyal attitude of Alexander I: he was one of the first who tried to give to this movement an equal status with the official church. At the end of the 19th – beginning of the 20<sup>th</sup> centuries, interest in such historical figures who, in the consciousness of contemporaries, were connected with characteristic Russian mystical religious quests increased. In the works of Vs. Solovyov, D. Merezhkovsky, A. Radlova, I. Nazhivina, V. Zhukovsky, et al. there was an obvious interest in the mystical hobbies of Alexander I and his courtiers. Some Russian heresies (for example, renovationism) with their dogmatic innovations in the basic Slavonic Church ritual and the various interpretations of the cult (later being accompanied with the violent collisions with the official church and religion) as well as such intellectual products of high Russian culture as the social religious movement of the Tolstoyans arose and developed in society.

The extremely powerful influence of the western occult tradition on Russian society was another important component of the sociocultural context of the last quarter of the 19th century; it was traced in the specific practices of the theosophists, the spiritists, the occultists and the masons. As this particular aspect is directly connected with the content of the dialogue of Vs. Solovyov, we will shortly focus our attention on the fact of existence of the above-mentioned groups in Russia.

The religious mystical doctrine (theosophy) of H. Blavatskaya puts forward an essential point about the internal unity of all religious forms that is manifested through the identity of the religious symbols. The purpose of the new doctrine was the creation of a world brotherhood on the basis of a single universal religion without support of the divisive religious dogmatics, which were considered as the special feature of each religious philosophical concept in Buddhism, Judaism, Christianity, Islam, etc. In theosophy special attention was paid to the individual's spiritual evolution on the basis of the esoteric tradition, whose bearers were proclaimed «the initiated», possessing supernatural abilities and secret knowledge. In Russia at this time there was noticed the growth of the adherents both of the new theosophical doctrine of H. Blavatskaya and the traditional theosophy based on the subjective mystical experience presented in the works by J. Boehme, Paracelsus, E. Swedenborg and other western mystics, trying to embody their own mystical experience in the form of a special synthesis of god-cognition. The above-mentioned doctrines and the secret knowledge contained in them were perceived as the form of alchemy of the highest level with characteristic fluidity, indistinctness of the borders and reverence for the basic esoteric theoretical postulates.

It is necessary to mention the numerous enthusiasts of spiritism as the special form of supersensual knowledge. N. Bogomolov claims that spiritism was «the most characteristic phenomenon» that entered «into the traditional value system of Russian society of the 1880s» [9, p. 8]; it was regarded as the serious hobby of Moscow literary society till the middle of the 1900s; in Petersburg literary society the tendency to the replacement of spiritism (as an irrational way of cognition) by occultism and mysticism was more noticeable. In the middle of the 1870s a special commission under the chairmanship of D. Mendeleyev was even created for studying the spiritualistic phenomena at Petersburg University. It is known that V. Bryusov and A. Bely were interested in spiritism; numerous spiritualistic societies with stable memberships became typical (N. Petrovskaya recalled the regular sessions of the spiritualistic society operating on the basis of the literary salon whose members were A. Miropolsky, A. Pechkovsky, A. Kojransky, S. Krechetov, et al.). Up to 1917 the spiritualistic magazines «Rebuses», «Spirit», «Spiritualist», «Medium» and others were very popular. «The fashion for spiritism in Russia was widespread and passed from the elite circles to all levels of the population», «it was characteristic for it [spiritism] to find the widest support in society from official Orthodoxy to the ethnographic research into folk beliefs and the latest researches in the field of the parascience», N. Bogomolov indicates [9, p. 293].



Closer to the end of the 19th century the interest in freemasonry that first appeared in Russia at the time of Peter I became stronger, but the documentary confirmation of Russian masonic lodges was dated only to 1731. The attitude to freemasonry was ambiguous during the 19th century. A positive assessment was presented by A. Semeka, historian, philosopher and researcher of freemasonry, who pointed out the huge wave of interest in the new western ideas of the Age of Enlightenment and the passion for the moral religious content of the masonic doctrine that dominated at the beginning of the 19th century. A negative assessment about this movement was presented by O. Platonov who saw a powerful factor in the destruction of Russian society in masonic ideology; he believed that the values of western civilisation with its idea of western cultural superiority over Russia were implanted in Russian lodges under the pretext of universal values. In such form freemasonry quickly took roots in that part of high society which was torn off the national ground and traditions and, consequently, was especially inclined to the perception of abstract mystical values. L. Tolstoy paid special attention to the ceremonies, the initiating myths and the philosophy of the masons. In particular, as an artistic illustration of the spiritual state of the upper classes he introduces a scene into his novel «War and Peace» in which Pierre Bezuhov's acceptance into membership of the masonic lodge was described in detail.

The passion for freemasonry was often closely interwoven with interest in the Rosicrucian movement. The philosophical mystical movement of the Rosy-cross Knights or Rosicrucianism arose in the 16th century, generating several secret societies whose members studied religious mysticism, alchemy, hermetism and cabbala. In the second half of the 18th century in the West special attention was paid to ancient beliefs and doctrines; in particular, metaphysical researches as an integral part of the masonic sacraments were encouraged in France and Germany. The representatives of the movement popularized esoteric knowledge and used both scientific and religious approaches in their activity with the application, mainly, of Christian symbols displaying the world as the great divine creation.

Russian Masonic, Martinist, Rosicrucian initiative societies operated quite legally before the Russian Revolution and three branches of the movement kept close contact among themselves. Serious modern research [35; 9] testifies that well-known writers M. Voloshin, V. Bryusov, M. Gorky, A. Lunacharsky were their members. Although there are no authentic data on the masonic past of A. Bely it is necessary to note, nevertheless, his strong familiarity with and awareness of masonic rituals and symbols, which is especially underlined by N. Bogomolov [9, p. 471] who, in turn, refers to H. Glukhova's dissertation (1998): «“A Myth of Initiation” in the Biography and the Creativity of Andrey Bely»; the third chapter in the indicated work is named: «Rosicrucian Movement and Russian Symbolism». The given fact is important for our research as it confirms our thesis about the direct connection existing between the Russian Spiritual Renaissance phenomenon and the activity of the Rosicrucian Society. In a large review on the same theme – the connection of Russian symbolism with Rosicrucianism – G. Nefedov, in particular, note that at the moment of their publication the novels «Magicians» and «Great Rosicrucian» were one of rare sources of knowledge about the Rosicrucian Order and freemasonry, not only for the representatives of the rising symbolist current but also for all those who were interested in it because of the absence of any other information on the subject, and he refers to A. Bely's strong interest in the above-mentioned dialogue by Vs. Solovyov [35].

The growth of interest in Rosicrucianism and freemasonry at the end of the 19th century was a general tendency and it was connected, first of all, with the basic idea of modernism about the necessity for transforming the world / human nature. The alchemy of the soul and the practice of personal transformation (or «regeneration» of a man according to the sectarian terminology) were the general aim of the masonic organisations as well as the sects. For this purpose, the myth was used which either was simplified in a national cult (in the sects) or was elaborated in the symbols of the high culture (in freemasonry). Thus, in fact, the identical structure of the religious services and the masonic initiations were used both in the sects and in masonry: the ritual was identified with the myth and the myth – with the imagined world. The choice of the symbolical forms allowed the two mentioned worlds to be connected in the unity of the necessary symbols separating the symbolical

aspects necessary for spiritual practice. A. Etkind notices that «the art of the psychological influence (as well as the other folk arts which were perfected by the national experience and improved in generations) united the techniques taken from historical tradition and borrowed from high culture: prophecies with roots in shamanism; national spells and charms and other pagan manipulations of the evil spirit; the miraculous healings like those that were practised by the Orthodox and Catholic saints; the Christian confession with its mystical secret and remission (forgiveness) of sins; the intuition of the Orthodox elders that, according to the canon, was given by God's grace, not by «knowledge»; hypnosis and magnetism that were imported from Europe, in particular, through the masonic societies and were smoothly integrated with the national skills; and, finally, the original methods of group ecstasy worked out independently by generations of pilgrims. The microtechniques of power appeared to be the professional art <...> of the leaders, a kind of the folk handicraft that was transmitted with help of personal example and perfected over centuries» [14, p. 52]. This cultural historical knowledge was joined to the base of the Russian mystical Renaissance in an alloy of occultism, sectarianism as the form of Russian belief in two different religions and the illuminative / reformatory ideas.

The growing mystical spirit in society coming from sectarianism, freemasonry, occultism and other sides of Russian mystical public life was embodied in the literature of symbolism. The intercrossing of the symbolical and occult codes stimulated, in turn, new research into the original mystical legend and a different order of reality. Many researchers (N. Bogomolov, A. Etkind, H. Glukhova, G. Nefedov, et al.) pay attention to the internal connections among the mystical searches of the symbolists. Going back into myth and myth creation, Russian symbolism was naturally reflected in the literature of the last quarter of the 19th century as a mirror of the recreated mythology embodying the features of the contemporary spirit, but at the same time it inherited the classicism of the past epoch of the end of the 18th – the beginning of the 19th centuries and in this way this asserted itself as an integrated part of the united national culture. Probably because of this, the writers of the second half of the 19th century – beginning of the 20th century regarded Russian archaic sectarian mysticism with great attention, but the existing Protestant religious reformism was ignored as an alien phenomenon in the domestic spiritual movement of the epoch of Alexander I. Such approach is traced in «War and Peace» by L. Tolstoy (in the example of Platon Karatayev), «Old House» by Vs. Solovyov (in the example of K. Tatarinova), «Alexander I» by D. Merezhkovsky and «Story about Tatarinova» by A. Radlova (in the example of the same character – Tatarinova) as well as in «Roman-Cesarevitch» by Z. Gippius, «Gentle Joseph» by M. Kuzmin and in some other works.

But Vs. Solovyov was the first who introduced a new theme and pointed out the rupture between the previous epoch of positivism and the new epoch of mysticism. Appearing in the 1880s, his mystical dilogie «Magicians» and «Great Rosicrucian» represented the occult mystical model of the western pattern, although it functioned in Russian conditions. Vs. Solovyov created the work in which the problems of masonry and Rosicrucianism were fully treated, perhaps, for the first time. The main theme in his novels was the illumination of the Rosicrucian symbolics and masonic activity; the action occurred in Russia at the time of Catherine II, when freemasonry strengthened its position in society. The hero followed the path of mystical research to scale the peaks of the intellect and to find his happiness. The interest in themes that were marginal for the positivistic perception of the world – such as occultism and freemasonry – was distinctly shown in the dilogie and the analysis of the historical path of Russia and its future was connected with it. The writer did his work well: mythologizing the Rosicrucian doctrine, he introduced the positive myth in the global project, taking into account Russia's historical perspective. Presenting a complete world outlook, he (like the sectarians) introduced the symbols of the god-man creation in Russian culture and, thus, the belief in the final transformation of human nature (the sectarians also put forward the creation of a new man as the primary goal; hence, the purposes of high culture and sectarianism appeared to be identical in this aspect). The importance of membership in a masonic lodge and the Rosicrucian Society was defined in Vs. Solovyov's work by the possibility of reception through initiation for raising human nature to the spiritual heights. According to the

content of the dilogie, several central themes were used in the initiation: death, cleansing, resurrection and life after terrestrial life, divine marriage of the Sky and the Earth. There is no doubt that the fragments displayed in the text did not indicate the whole volume of ancient knowledge, but only the introduction into the area of initiations, which always were carefully hidden from strangers; nevertheless, the system of doctrines and image symbolics were preserved.

Russian freemasonry experienced periods of growth and decline depending on the attitude of the Russian ruling sovereign to this movement. The historical background of the narration in the dilogie by Vs. Solovyov was the reign of Catherine II, even though the correspondence to the writer's modernity can be easily discerned behind the external facade of the historical time. As a politician, Catherine II realised the power and strength of freemasonry's influence on the foreign and domestic policy of West European states; however, she did not have any sympathy for freemasonry as the secret masonic lodges were repeatedly accused by Security Department of anti-Russian criminal activity in favour of the other states as well as the plots against Catherine II. The empress did not participate in the activity of the lodges and this fact, in particular, was artistically testified by Derzhavin in his «Ode to Felitsa»: «you do not descend from the throne to the East» – the masonic East, i.e. to the lodge. Yelagin, one of the characters of the dilogie of Vs. Solovyov, was a real historic personage: a senator and courtier, he had been in the lodges since youth and was the typical searcher of true freemasonry; he had held the post of the great provincial master of Petersburg lodge since 1772 and became the head of Russian freemasonry, creating his own masonic system (which was named after him). The members of the masonic lodges were such eminent officials and noblemen that Russian monarchs (up to Nicholas II) were very careful in confronting this influential society.

On the whole, the influence of the dilogie by Vs. Solovyov on contemporaries was considerable and sometimes it even influenced their private lives. So, one of the plot lines (Helen Sonnenfeld / Zaharyev- Ovinov / Cagliostro) was almost completely realized in the life of a particular person later; in this connection, it could display some typicality of the several phenomena presented in the dilogie and projected onto human destinies. This can be said about the real situation from the life of A. Bely who, as the spiritual leader, took responsibility for N. Petrovskaya, wife of the publishing house director: she was worn out and unsatisfied with her destiny. A. Bely became her spiritual guru, he even wrote a special instruction book for her. However, their relationship soon ran out of control and started to develop differently, as the ephemeral sublimity of heavenly love was displaced by terrestrial love, accompanied with the suffering of the soul and the body. V. Bryusov joined them to help to solve the given collision; however, his intrusion only worsened the situation of this already triple romance. Later, N. Petrovskaya had to have a course of medical treatment with hypnosis to prevent nervous breakdown and stabilise her spiritual balance. In a slightly modified variant the same situation was displayed in «Doctor Zhivago» by B. Pasternak.

It is necessary to underline the fact that mystical ideas were widespread both in high and folk cultures. However, the chaotic mystical fermentation of the lower classes would not have had to meet the mystical truth researches in high elitist art, were it not the activity of the third factor which embodied the conscious and long lasting influence of the intellectuals (Vyach. Ivanov, D. Merezhkovsky, Z. Gippius, V. Khlebnikov, M. Voloshin, A. Blok, A. Bely, V. Bryusov, M. Kuzmin, et al.) who practically connected the often unconscious impulsive spiritual researches of the representatives of upper and lower classes. Thanks to their efforts the symbiosis of the new trend arose at the junction of mystical sectarianism, occultism, philosophy and art which was named «Literature of the Silver Age»; these were the works close to the mystical themes from the dilogie of Vs. Solovyov: «Cor ardens», «Gold Veils» by Vyach. Ivanov; «Fiery Pillar», «Pearls» by N. Gumilev; «Firebird», «Pipe of the Slav», «Calls of Antiquity» by K. Balmont; «Way of Grain» by V. Khodasevich; «From the Book Invisible» by A. Dobrolyubov; «Chime of Pines», «Brotherly Songs» by N. Kluyev; «Teacher and Pupil» by V. Khlebnikov; «Demon», «Rose and Cross» by A. Blok; «Silver Pigeon», «Petersburg» by A. Bely; «Wanderings and Adventures of the Elder Nikodim» by A. Skaldin; «In the Mountains», «White Pigeons» by P. Melnikov-Pechersky; «Winged Visitor», «Ship of the Mother of God» by A. Radlova, etc. Their birth was stimulated both

by the spirit of the epoch and the intellectual professionals who installed the great ideas in Russian culture, directing them into the lower mystical layer that was characterised with special sensitivity to spiritual knowledge.

But they were preceded by Vs. Solovyov, whose creativity is completely forgotten nowadays. «One of the most pressing and essential problems of literary criticism is the interpretation of the connections between the largest phenomena of literature and the efforts of the lesser known writers», claims V. Khalizev [23, p. 159]. The forgotten writers have their own cultural merits as the results of their activity fill with real content such concepts as «cultural heritage», «cultural tradition» and «cultural memory». The novels «Magicians» and «Great Rosicrucian» may be rightfully correlated with the above-mentioned concepts. Filled with the in-time specificity, the given novels form an inseparable unity with the sociocultural context of the last quarter of the 19th century that is replete with cultural memory, traditions and heritage.

The historical and literary functions of Vs. Solovyov's creativity are defined by the role that his dilogie played in Russian literature: they promoted an awakening and strengthening of the attention of Russian literary men and common contemporaries of the writer to occult knowledge and became a kind of intermediary, a median link between the past and the future, as in the later works of the symbolist writers and the writers of some other literary schools the same sincere interest in occultism and mysticism as in the dilogie by Vs. Solovyov is traced. The writer was the first who artistically fixed in the novels the fact of the secret order's activity in society, artistically illustrated the developed esoteric processes and their influence on the world outlook of the people – the artistic value of the works «Magicians» and «Great Rosicrucian» lies precisely here. At the same time the writer's positions on certain occult questions are confirmed in the dilogie which is the artistic testimony of the personal contribution of Vs. Solovyov to the decision of certain esoteric problems. So, for the first time the writer made an attempt to transpose the new techniques for the decision of the problem of the transformation of human nature on the basis of the borrowed western occult model, realising the delicate operation of the introduction of the system of Rosicrucian mythology into Russian culture. It affords grounds for presenting the novels' emergence not as an example of Russian exotica, but as showing the consistency with laws which highlight the internal historical logic and system. Having the thinnest threads connecting the past with the present, the writer develops the myth mystery in which his dilogie is like a mediator between the myth and the reader; the dilogie text and the peculiarities of its reception are equivalent to the instruction for the realisation of the information stated in his works. Hence, the mythological constants in the dilogie are the most valuable information with certain power over the real and spiritual worlds. Possessing the knowledge of the myth mystery that gives the advantages to its owner over other people and that transmits the united range of the mythologems presented in exact and bright images, Vs. Solovyov gives the reader the keys from the other world and the human soul's evolution closely connected with the existence of this world. Taken together, it helps to understand the literary works of the symbolist writers of the end of the 19th century – beginning of the 20th century and to decipher the symbolical conformities of the different cultural epochs.

Thus, the alloy of irrationalism, sectarianism, Orthodox religion and freemasonry represents the unique specificity of the sociocultural context of the last quarter of the 19th century, including folk and intellectual mysticism with their own distinctive symbolics; this phenomenon is fixed artistically with the emergence of the dilogie of Vs. Solovyov.

### **3. SYMBOLIST WORK OF LITERATURE IN THE CONTEXT OF PHILOSOPHY OF VL. SOLOVYOV**

The ideas composing the unique ornament of any epoch do not appear for the researcher in an abstract form but through a prism of the life and the activity of a real person. Therefore, the biographies of the idea creators are always interesting for the deep understanding of the sociocultural context of the epoch. Taking into account the almost total absence of published information about Vs. Solovyov, we think that it could be necessary to mention some facts from his biography.

Vsevolod Sergeyevich Solovyov was born in Moscow on January 1, 1849 in the family of a professor of Moscow University. His father Sergey Mikhaylovich was a well-known historian, author of the multivolume edition «History of Russia». From him, possibly, the writer inherited his love of Russian history, a historical world outlook and creative activity. Thanks to his grandfather, the writer belonged to the clerical order (his grandfather – Father Michael – was a cleric and religious teacher in one of the Moscow schools). From his grandfather, apparently, the writer inherited his interest in religion. His mother Poliksena Vladimirovna came from Ukraine and was a relative of G. Skovoroda; the sibling connection with the Polish lineage of Brzhesky was traced from the side of his mother [31, p. 65-66]. Motherly influence gave the thirst for mysticism and love for wisdom to the future writer. He lived in «the severe, almost ascetic atmosphere in the parental house. The measured lifestyle <...>, the family life as ritual; the devotion of his mother and the governess, Anna Kuzminishna Kolerova, a nun; the lampions in front of the icons; the strict execution of the rites; the visits to the church on Sundays; the reading of saints' lives; Russian poetry and fairy tales <...>» [31, p. 66]. The sanctity of his grandfather-priest, following the church rites, the deep religiosity of his mother, the prophetic dreams of the governess and their discussion by the family, his own inclination to the unreal world inherent in him as well as in his brother Vladimir since their childhood – undoubtedly, all this was reflected in the spiritual development of the future writer and promoted the growth of his mystical susceptibility. He graduated from Moscow University (law faculty), but his interest in literature prevailed over interest in his profession and, in the consciousness of contemporaries, he was seen as a writer who was interested in historical themes. The writer died at the age of 54 in Moscow on October 20, 1903.

The fact of the birth of two uncommon persons in the same family – writer Vsevolod Sergeyevich and philosopher Vladimir Sergeyevich – who left a noticeable trace in the cultural life of Russia is very important. Undoubtedly, the merit of their upbringing and education belonged to their parents (in particular – to their father), creating the specific atmosphere in the family that influenced the formation of the individualities of two brothers; they were people related not only by birth, but also by their spiritual interests. The personal relations of senior Vsevolod and younger Vladimir were far from ideal: it was difficult for two charismatic persons to yield their precedence (they both showed the necessary qualities of a leader) and to take the role of one who only followed the other. But the community of their spiritual researches embodied in their literary and philosophical creativity is obvious.

In the creativity of Vs. Solovyov the problems that were closely connected with the interpretation of the similar problems in the works of his brother, the philosopher Vl. Solovyov, were treated. Vl. Solovyov's creativity influenced in the most powerful way the development of Russian philosophical and theological thought as well as the mystical researches of the symbolists. The generation of philosophers, theologians, literary men, inspired by his doctrine, followed the philosophical religious way stated by Vl. Solovyov; these were S. and Eu. Trubetskoy, L. Lopatin, N. Berdiayev, S. Bulgakov, P. Florensky, Vyach. Ivanov, V. Rozanov, V. Ern, V. Byusov, A. Bely, A. Blok.

In the 1870s – 90s a number of works of the philosopher who raised the problems of the political and spiritual religious life appeared: «Philosophical Fundamentals of Integral Knowledge» (1877), «Readings about God-Man» (1878), «Spiritual Fundamentals of Life» (1882), «Great Dispute and Christian Policy» (1883), «Russia and the Universal Church» (1889), etc. He studied the problems of love, good and evil – «Meaning of Love» (1892 - 94), «Justification of Good» (1894), «Three Conversations» (1899). The philosopher believed that the essence of evolution was in the struggle of the divine / evil fundamentals for power over man, in the reunion of the human soul with God and the further restoration of the global divine unity that presumed the victory of good and love over the forces of darkness and ignorance in this struggle. The mysticism of the philosopher was manifested in his cult of Eternal Femininity or Sophia the Divine Wisdom, in his doctrine about god-man and god-manhood.

Vl. Solovyov constructed a philosophical religious doctrine about the global unity of everything, the integrity of mankind on the base of his own mystical experience and intuition. He

built up his new philosophical system, gnoseology and metaphysics on the heterogeneous basis of initial cabbalistical, gnostical, biblical and christological information; he thought that rationalism as well as any other kinds of empiricism were groundless, that is why he ranked mysticism in the first place as the most important method of the world cognition. On the basis of sophianism, V.I. Solovyov mystically and philosophically grounded the innermost truth of Christianity about Sophia and the postulate about the god-man which defined the further development of Russian philosophical and aesthetic thought for years ahead. Developing the doctrine about the Orthodox model of the universe and anthropology, he started from the doctrine about Sophia that was the basis of the doctrine about the god-man symbolising the unity of the spiritualised body and the embodied spirit. The philosopher drew the conclusion that the perfect man was the special form of the existence of consciousness arising from the unity of the real and spiritual worlds. Consequently, he saw the sense of Christianity not in the theoretical doctrine but in the revelation of the divine being, incarnated in the physical body. God-man united in himself the heavenly and terrestrial worlds: the model of a perfect man was in Sophia and his physical nature was in Christ. Sophia the Divine Wisdom of the philosopher was not an allegory or a metaphor but it was personal divine basis of the world, which he drew directly from his own mystical experience.

Unification of the world soul and the divine logos in a man as the form of global unity fixed the image of God in human consciousness, which contributed to the gradual animation of humanity in the course of repeated reincarnation. This scheme was the foundation of the historical evolution of mankind in which the philosopher highlighted the historical mission of the East (the conservation of truth), the West (the development of human nature) and Russia (East / West synthesis as the necessary condition of the formation of a spiritual mankind). V.I. Solovyov could not imagine the world existing outside God, consequently, the division of the world into two poles (physical world and heavenly world) was false.

In a series of articles «Meaning of Love» V.I. Solovyov connected his doctrine about Sophia with the theory of androgynism based on Plato's doctrine about Eros. He claimed that the divine likeness in man was in «the unity of his two basic sides, male and female» [42, p. 163]. «The task of love is to justify practically the sense of love which, at first, is given only in feeling; it requires such combination of two human beings that would create one absolute ideal being from them» [42, p. 146]. It was in this androgynous unity that the global divine unity was realised in matter. Individual isolation was overcome in love as a form of the unity of the male and female sides, thus, human spiritual integrity was restored.

In the dialogue of V.S. Solovyov, the same problems about god-man, religion and love, developed in the works of V.I. Solovyov, are displayed in artistic form. The action of the first novel «Magicians» takes place in Russia, Italy, Germany, the time of the described events is the 18th century. The protagonist – Yuri Zaharyev-Ovinov – is the illegitimate son of Prince Zaharyev-Ovinov; the ambiguity of his origin appears the determinative factor in Yuri's decision to go abroad, where he leads a lonely life preferring studying at university to socializing with his peers. The hero spends years studying the academic sciences; however, in the course of time he is disappointed in his studies. This novelistic episode can be correlated with the logic of the spiritual development of V.I. Solovyov, who took a keen interest in positivism, but later became disappointed in it, as was testified by his dissertation «Crisis of the Western Philosophy. Against the Positivists» (1874). However, it is important that V.I. Solovyov was interested not only in mystical philosophy, but also in occult practice. Therefore, his hero Yuri actively looks for the esoteric keys to the mysteries of nature; he turns to the mystical sciences, becomes a member of the secret Rosicrucian Order and receives the status of teacher. By this time the legitimate children of Prince Zaharyev-Ovinov have died and he declares Yuri the sole heir to his fortune and title. The hero moves to Russia, where he leads the Order's work. Yuri obeys in his activity the commands of five teachers from the highest council of the Order. Yuri's duty is monitoring and directing the spiritual development of his disciples, whom he finds by himself during the trips around Europe. Countess Helen Zonnenfeld, a refined beauty, is among them. She is 23 years old, married to a Prussian diplomat and disappointed in her marriage, but she does not know how to resolve her family

problems and suffers deeply because of this. An unexpected meeting with Yuri changes her life. She falls in love with him, believing that Yuri loves her too, and divorces her husband. However, Yuri, as the spiritual leader, sees Helen as only one of his disciples, whom he tries to raise to the spiritual peaks; unwittingly, he also falls in love with the beauty-disciple. The feeling of mutual love becomes the reason for the rupture between the lovers as the hero thinks that his love is evil, but the heroine's opinion is the opposite: her love is a blessing. The comical Prince Shenyatev is also enamoured of Helen. The prince decides to use magic after his unsuccessful attempts to win her favour. However, Yuri prevents him from realising his plans.

At the end of the novel Helen dies because of the torment of her soul: the real reason for her distress is her unrequited love for Yuri and jealousy of her imagined rival Zynaida Kameneva, a young graduate from the Smolny Institute. Yuri realises his error tardily, he is tormented with remorse and he regrets that he acted as he did. His brother Father Nikolay, a poor rural priest, helps him to repent. The priest appears in Zaharyev-Ovinov's house in order to treat Yuri's sick father and to help his brother to overcome the crisis of his life.

The second plot line is connected with Cagliostro (who, like Zaharyev-Ovinov, is also a Rosicrucian, but unlike Yuri he uses his membership in the Order for mercenary purposes in order to satisfy his own thirst for power) and his wife Lorentza's activity: they operate without the Order's permission in Russia. Cagliostro aspires to achieve the peak of power; that is why he works out a secret plan according to which he will organise a masonic lodge in order to capture power with help of the members of this lodge. Cagliostro involves the respectable dignitaries from the capital (Somonov, Yelagin, Potyomkin) into the masonic activity and he even tries magic methods in order to influence the tsarina. Yuri counteracts Cagliostro's plan. Another plot line is connected with the couple Catherine II / Potyomkin. Both heroes are presented as mature people; however, Catherine II is shown as more self-confident and independent in her actions and judgements. It is she who takes the necessary measures for Cagliostro's deportation from the country.

The second novel «Great Rosicrucian» is devoted to the description of the changes in the life of Yuri Zaharyev-Ovinov and the transformation of his world outlook. Yuri marries Zynaida Kameneva who, like Sophia of Vl. Solovyov, is an embodiment of the ideal of woman. Father Nikolay actively helps the hero in his spiritual transformation. The plot line of Father Nikolay and his wife Nastasya is also developed, their family problems and ways of solving them are highlighted. Yuri is elected the leader of the Order. His first step in this post is the dissolution of the organisation: he charges the Rosicrucians with the search for happiness and demands that they present the results of the search in 10 years. The previous leader of the Order dies. After his funeral Yuri unexpectedly meets with spiritually degraded Abelzon, one of the former council members. Indulging his brute passions, Abelzon makes an attempt to kill Yuri and to become the leader of the Order. However, covered with the powerful field of love energy and radiating love himself, Yuri remains alive; Abelzon's hatred comes back to him and kills Abelzon as the bearer of evil. Cagliostro and Lorentza continue their unapproved activity outside Russia. Their life ends tragically. Cagliostro is imprisoned and subjected to torture, he manages to escape after killing the warder, but he (like Lorentza) dies soon. The description of the happy married life of Yuri, his successful activity supported by Father Nikolay, is introduced in the conclusion of the dilogie.

The dual attitude of Zaharyev-Ovinov to science has the same foundation as the interpretation of this problem by Vl. Solovyov: the hero appreciates education; however, he realises its powerlessness to explain the material world; it stimulates his aspiration to study the esoteric sciences (they are symbolically presented in the images of 5 members of the highest council of the Rosicrucian Order). The mystical intuitions of Vl. Solovyov are identified with attempts of the hero in the novel to cognize the divine world after his initiation, performed by Father Nikolay (an image-symbol of the single and integrated Church). The dissolution of the Rosicrucian Order (an image-symbol of the terrestrial knowledge that becomes senseless in contact with the divine world) by the hero shows the futility of the pretensions of the intellect to universality of knowledge.

In the dilogie of Vs. Solovyov, as well as in the philosophy of his brother, the theme of love, god-manhood and the special role of religion prevail. So, Zaharyev-Ovinov integrates in

himself the divine and material nature after the passage of the initiation and, thus, he is reunited with God (it is symbolically shown as the marriage of the hero). Father Nikolay in the novel is an image-symbol of god-man: he embodies the idea of the writer about the unity of belief in man and in God that is synthesised in the image of god-man; it confirms the position of the philosopher about the Christocentric essence of the Christian religion and Orthodoxy as its main bearer. The love problems in the novel are also decided by the writer in the context of the love doctrine of V.I. Solovyov. Originally, the protagonist Zaharyev-Ovinov is the bearer of the characteristics of the selfish personality who rejects love for ideological reasons: he thinks that love is an obstacle to his own spiritual growth. However, the priest convinces him of the need for marriage (a symbol of the androgynous integrity of the ideal person) with Zynaida (an image-symbol of Sophia): it results in the spiritual transformation of the hero.

In his philosophical dialogue «Magicians» and «Great Rosicrucian», V.S. Solovyov created a world that could be theoretically understood on the basis of mysticism; he made an attempt to present an alternative interpretation of life as the manifestation of the absolute idea in the polymorphism of the material world, as an unknown secret about the highest spiritual substance and its influence on the terrestrial life of a man who discovered the truth in the metaphysical doctrine with a high level of symbolism and philosophical generalisations. Thus, V.S. Solovyov's attention was not paid to the artistic figurativeness of the narration, it was focused on the representation of the ideas, their interaction and transformation that reflected the dynamics of the author's reflective consciousness inside the philosophical novel.

V.S. Solovyov did not penetrate the limits of the existing genre forms in his dialogue, he concentrates his attention only on the content. His dialogue represents the hermetic doctrine of the Rosicrucians structured at several levels of understanding, its interpretation as a form of the sacral mystery allows the reader to follow the sacrament of the masonic initiation ceremonies. Thus, the analyzed dialogue can be defined as a philosophical novel-mystery.

#### 4. SYMBOLIST WORK OF LITERATURE AND F. NIETZSCHE'S PHILOSOPHY

Undoubtedly, F. Nietzsche's ideas greatly influenced the formation of V.S. Solovyov's world outlook. In the 1880s Russian philosophers and writers discovered the philosophy of Nietzsche, which became one of the major world outlook ingredients of the dialogue of V.S. Solovyov as well. The idea of path, transition, bridge occupied an important place in the mystical doctrines, in the creativity of Nietzsche and V.S. Solovyov. Nietzsche compared man with a rope over a precipice where the path from animal to superman was stretched; the perception of man as a transitive stage to god-man was also characteristic for V.I. Solovyov. The same idea was an important part of all mystical doctrines (a point which underlines their internal unity). There are not any data about V.S. Solovyov's attitude to Nietzsche's philosophy, that is why we will make an attempt at the reconstruction of the writer's point of view about this philosophical system; we will come from the postulate about the unity of the creator's world outlook and his creation and take, as a basis, the interpretation of the given problem in the dialogue in which some of Nietzsche's ideas are actively used without directly mentioning the philosopher's name.

The ideologems, gaining the greatest popularity and distribution from the philosophical works of Nietzsche, – force of life, will to power, superman, self-creation – bear the idea of complete freedom and liberation of a person with help of all-round use of his own creative potentialities, which have an irrational nature. The idea of the superman as an ideal personality without prejudices and restrictions is presented as the basic fundamental principle in his works «Dawn, or Thought about Moral Prejudices» (1881), «Thus Spoke Zarathustra» (1883 - 85), «Beyond Good and Evil» (1886), «Twilight of Idols, or How to Philosophize with a Hammer» (1889). This ideal personality has strong qualities: will, energy, confidence, persistence, dignity. The common man is contrasted to him and has weak qualities: geniality, softness, altruism. The morality of the superman or minority in the society is worthy and weighty in life, the morality of the common man or majority is subject to condemnation. The morality of the weak majority is based on general equality, personal liberty of everyone with preservation of the freedom of any other member



of society and observance of an absolute moral value system. The morality of the strong minority is based on the recognition of the unconditional value of life as the biological form of existence, freedom for the strong personality and the justice of the unequal position of people, what each person has depends on his force and energy to grasp and to keep what he desires. Therefore, love for one's neighbours, mercy and altruism, whose basis is egoism of the weak, are fictions and lies.

The superman of Nietzsche is Zarathustra. The philosopher returns «the man to the time of Epiphany when a sense of objective reality was created. He recreated the unique atmosphere of the wanderings of the apostles with Christ: when all truth had already been given, but nothing was yet finished but continued to be created each moment» [52, p. 308] in the presence of Zarathustra. He is the witness of the process of how life and eternity are intertwined in complex patterns, how the borders and the limits among them are slowly washed away and new efforts and superefforts are required to overcome them. The life pattern ornaments are inseparable from eternity; therefore, love for life means the declaration of love for eternity as well, but «the marriage with eternity is the old metaphysical marriage» [52, p. 313] which returns to the fundamentals of the esoteric initiations, their secret symbolics and the spiritual Path.

VI. Solovyov in his article «Idea of Superman» [43] opposed his own image of superman to the birth of Nietzsche's superdemonic personality. He claimed that «it is *natural* for a man to gravitate to an ideal of superman. If he wants it *indeed*, it means that he can, and if he can, he must do it» [43, p.156]. Those who want to reach the level of superman must remember that «“man” and “mortal” are the synonyms», «so, “superman” must be first of all <...> the *conqueror of death*», who can «either not die at all, or having died, revive to eternal life» [43, p.159]. The way leading to the realization of this task «exists really» [43, p.159] as «the conditions when we take away power from death and can finally defeat it are known» [43, p.160]. «Even if there were not an image of the original “superman” in our memory, who was the real conqueror of death and “the first-born from the dead” [Christ], <...>, *there is a superhuman way* that was used, is used and will be used by a number of people for the common good» as «the complete and resolute victory over death is expected from them» [43, p.160]. In this aspect Nietzsche's doctrine presents «the possibility of an interesting conversation» [43, p.160].

One of Nietzsche's widespread ideologems is the «will to power» representing the fundamental principle of human activity and lying in the foundation of the world's existence. All the rest is just modifications of this idea and man himself is only the resultant of the different vectors of wills manifested in various forms, which are often beyond traditional morality.

In the dilogie of Vs. Solovyov, the four main male characters form a collective image of the superhero possessing a number of superabilities in comparison with the common man. These heroes are characterised by the writer as the bearers of an extraordinary and strong willpower that gives them the chance to be superior to the crowd. Willpower in two of them (Cagliostro and Potyomkin) is transformed into «the will to power» sensu stricto: Potyomkin reaches the peak of official state power as a high-ranking nobleman, and Cagliostro's activity is directed to the achievement of the peak of power on the global scale on the basis of the usage of his occult abilities, exploiting the weakness of will of other people. He has his credo: people are weak and foolish; therefore, it is easy to govern and rule them. The force of will in Potyomkin and Cagliostro does not meet any resistance and it gives them unlimited freedom until they face the bearer of a stronger will. This superhero (Zaharyev-Ovinov) does not need power over people, his will is directed to the achievement of a higher level power: this is the power over matter, nature, the phenomenal world. That is why he chooses the way of self-creation (and in this aspect he is worthy of being compared with Nietzsche's Zarathustra), conscious cultivation of the values of a strong personality or superman. He easily proves his superiority and the priority of his own willpower over the will to power of the two above-mentioned heroes. The writer introduces scenes of describing the struggles of will between Zaharyev-Ovinov and Potyomkin, Zaharyev-Ovinov and Cagliostro. It is a noteworthy fact that the purpose of this hero is not the suppression of someone's will or the destruction of its bearer, it is enough for him just to show a distance between himself and the others, keeping the hierarchy of relations. The fourth superhero – Father Nikolay – is absolutely deprived

of will at first sight; but, contrary to the manifestations at external will from the side of the three above-mentioned heroes, he is the bearer of the immense divine love force, which eventually gives him really boundless power over the people's souls that, as the writer shows, surpasses manifold the force of power and the willpower of the other heroes. It is important that Zaharyev-Ovinov recognises Father Nikolay's superiority over himself and over his type of will; Zaharyev-Ovinov sees the priest as his guide in the Orthodox mystical tradition and reorients his spiritual searches. The hero selects the model of the Path which coincides with one described by V.I. Solovyov, even though he initially follows the Path according to the model which is similar to one described in works of Nietzsche. But the common point of contact in both models is the metaphysics of divine love, the symbolics of border, limit or threshold between the material and divine worlds, which it is necessary to cross in order to be assimilated with God and to become a superman.

## 5. VI. SOLOVYOV – H. BLAVATSKAYA – VS. SOLOVYOV

The formation of Vs. Solovyov's personality was doubtlessly influenced by the spirit of the epoch and, certainly, his immediate environment; first of all, it was inspired by the poet, the mystic and the philosopher V.I. Solovyov representing his own life as the way lit up with the mystical visions of Sophia. In comparison with Vsevolod Sergeevich, the life and the creativity of V.I. Solovyov have been studied minutely; therefore, there is no necessity to describe the biography of the philosopher. However, it is necessary to highlight the mystical endowment of his nature and the mystical experience of his personal contacts with the transcendental world, his interest in spiritism, the all-round studying of the occult sciences (including his studying abroad) *pari passu* with the academic disciplines. The academic career of the philosopher was interrupted in connection with the tragic events on March 1, 1881 (regicide) and the following public lecture with an appeal to spare the tsar's murderers. The philosopher devoted the second half of this lecture to studying the religious world outlook of the Russian people. In this context one episode from his life is vitally significant: it was his acquaintance with Anna Schmidt, the head of a sectarian community from Nizhny Novgorod, who declared herself as the incarnation of Sophia. A. Schmidt became famous for her independent writing of the Third Testament without any support on other well-known mystical sources: this Third Testament's emergence was predicted by V.I. Solovyov in his works. The philosopher was shocked both by the fact of the Testament's emergence and its content, as the similarity of the ideas claimed in this composition to the ideas of V.I. Solovyov was amazing. A natural mutual attraction between A. Schmidt and V.I. Solovyov appeared; contemporaries symbolically considered this fact as the natural mutual interest between high culture and Russian sectarianism: such approach was totally symptomatic for the epoch. A. Schmidt greatly impressed the philosopher, who «was deeply shaken» by the meeting with her, whereas his relatives felt «disgust and horror» to her. No authentic written evidence about the content of their meeting has been preserved. Besides V.I. Solovyov, she was taken seriously by other contemporaries with a mystical world outlook; for example, P. Florensky in one of his works recognised L. Blok and A. Schmidt as the people whom Sophia especially favoured, and this proved to be a significant fact.

As a whole, a number of unusual people, undoubtedly mystically-gifted, possessing considerable personal potential and original magnetism, belonged to this epoch: G. Rasputin, A. Schmidt, H. Blavatskaya, et al. V.I. Solovyov never personally communicated with Helen Blavatskaya; however, he knew her works quite well, closely observed her publications, subscribed to the magazine «The Theosophist» from the date of its foundation and read at least three of her main works in English (as he was a person of encyclopaedic knowledge and knew both European and Oriental languages), but he did not share H. Blavatskaya's ideas. He wrote about her twice: in the review of the book «Key to Theosophy» and in the entry for «Critical Bibliographic Dictionary of Russian Writers and Scientists» (by S. Vengerov). Actually, these two contemporaries had more common points than it might be possible to expect at first sight. Both seriously concerned themselves with spiritism and personally participated in seances; the term “theosophy” was repeatedly met and interpreted in the works of V.I. Solovyov; though, the given definition entailed different concepts in his own and in H. Blavatskaya's works, at least, the philosopher strictly

differentiated them. However, theosophy as synthesis of the theological, philosophical and scientific postulates in V.I. Solovyov's works had, to some extent, something in common with the alloy of religion, philosophy and science as the forms of the theosophical unification in the works of Blavatskaya. Moreover, in his thesis «Crisis of Western Philosophy» the philosopher pointed to the common roots of the truth in the form of the western «rational knowledge» and the eastern «belief and spiritual contemplation», i. e. he confirmed the internal unity of the spiritual doctrines of the East and the West while H. Blavatskaya actually tried to prove the same postulate in her works.

The associative line of V.I. Solovyov – A. Schmidt inevitably leads to other mystical pairs: S. Solovyov (the nephew of the brothers) – Z. Gippius, V.S. Solovyov – H. Blavatskaya; the presence of the several parallels indicating the crossing of the mystical interests and the mutual relations within Solovyov's family is striking. These interconnections among personal world outlooks and crossings of philosophical interest undoubtedly affected the private lives of the Solovyovs (Vladimir and Vsevolod), subordinating their world outlook to certain spiritual principles: the strong negative attitude to positivism that had arisen earlier was replaced by the subsequent search for the mystical path clearly traced in the creativity of both brothers and culminating in the requirement of mystical love. Therefore, the mystical mutual relations of V.I. Solovyov and A. Schmidt were duplicated in some way by his brother's (V.S. Solovyov's) relation to H. Blavatskaya. The writer's opinion about her throughout their long acquaintance varied: from laudation and admiration – to contempt and rejection; this transformation of feelings was embodied, correspondingly, in the polarity of hymn and lampoon in the literary creativity of V.S. Solovyov. The undoubted personal charm of Helen Petrovna was the important factor in V.S. Solovyov's participation in the activity of the Theosophical Society (the first branch of the Society was founded in the USA in 1875, Indian and European branches appeared later) where he encountered the ideas of its foundress, possibly because of their resemblance to the philosophy of V.I. Solovyov. H. Blavatskaya's literary heritage includes three books («Unveiled Isis», «Secret Doctrine», «Key to Theosophy»), a series of the sketches «From the Caves and the Wilds of Hindustan» and a considerable number of publications propagandizing the theosophy movement. The new spiritual doctrine in combination with H. Blavatskaya's exceptional talents attracted more and more new adherents into the newly-formed Society in which they saw a real possibility of the reconciling mysticism and science (with their doctrines contradicting each other) in theosophy.

In the course of time V.S. Solovyov's opinion about H. Blavatskaya underwent considerable changes that led to the strange rupture of their relations and, later, to his lampooning of the Theosophical Society («Modern Priestess of Isis») that promoted H. Blavatskaya's general discredit. Probably, the biased attitude of the writer to women-mediums arose earlier during the writing of his novel «Old House» – «an ironically-sentimental narration about the mystical temptation» coming from K. Tatarinova. In real life she was an aristocrat of Alexander's epoch and a romantic woman belonging to the Lutheran and the Orthodox confessions consecutively, then official religion was replaced with her interest in the khlyst-skopets rites, which she filled with mystical ideas and traditions according to the western model. She eventually established her own sect on the basis of Russian mystical tradition. K. Tatarinova's sect was extremely popular in the high-ranking society of the capital; it is known that the sovereign patronised her, Alexander I visited her rite and had a good impression of this meeting. Tatarinova in the novel of V.S. Solovyov was shown in a dangerous role, although her behaviour was described in the derisive tones: irony here was used as the form of treatment for temptation.

As a whole, the acquaintance of the writer with H. Blavatskaya greatly influenced Solovyov's mysticism, enhancing his interest in other mystical systems which were different from the philosophical doctrines of V.I. Solovyov and F. Nietzsche and based on Western European occult experience, freemasonry and Rosicrucian philosophy. He worked in the National Library in Paris, collected the information for his dialogue just when H. Blavatskaya set up a branch of the Theosophical Society in the French capital; approximately at that time a friendly article of V.S. Solovyov about her appeared in the magazine «Rebus» (July, 1884). Their acquaintance lasted about three years: considering him a gifted mystic who was interested in the profound studying of

the esoteric sciences, H. Blavatskaya «paid court» to Vsevolod Sergeevich, who was under her influence at the time. The events promoting their rupture were described in a number of articles on H. Blavatskaya's life and activity: Vs. Solovyov asked her to «teach» him magical miracles and after her refusal he, «in revenge», wrote the lampoon discrediting the head of the Theosophical Society. In the lampoon, the writer described (with humour, in his derisive-ironic tone) his personal acquaintance with some members of the Society from the range of the authorised representatives of H. Blavatskaya, he highlighted the absence of seriousness and respectability of these members and underlined his own negative impressions that remained after the meeting with them. In this connection a special emphasis on the negative personal characteristics of Vs. Solovyov as a person who slandered a well-known compatriot for vile motives has been made earlier and is still made at present.

Today, more than 110 years after the first publication of the lampoon we will try to abstract ourselves from the emotions in order to concentrate our attention on an intrigue centred upon old events and to see this episode from a different viewpoint. We offer our own hypothesis about the motivation of Vs. Solovyov's behaviour in this situation.

So, Vs. Solovyov was a respectable writer and mystic who seriously studied occult practice, collected a huge library of esoteric literature, possessed paranormal abilities and aimed at their further development. It was natural for him to make acquaintance with H. Blavatskaya as the bearer of the new esoteric doctrine – theosophy. The basic esoteric works of H. Blavatskaya at the moment of their meeting were published only in English, which Solovyov did not know. Hence, he got the new doctrine directly from H. Blavatskaya, the founder of the doctrine, in the best traditions of the system «teacher – disciple». The disciple expressed his sincere admiration for the teacher and master in his articles, which appeared in Russian periodicals. The new knowledge was accurately and precisely introduced in different aspects into the narration of his dilogie. There were the numerous mentions of Isis, the mysterious rules of the magnetic force management, the illustrations of the siddhas (superabilities) of the heroes in volume I, and the plot intrigue and the dramatic dénouement in volume II of his dilogie were directly connected with Blavatskaya's thesis about the grain of truth contained in Orthodoxy. We should remember that the first volume of the dilogie was published in 1888, the second – in 1889 when their personal relations were definitively broken off, but the continuity of the knowledge transfer from teacher to disciple was reflected in the specific form of the literary work as the tribute to the Master.

It is also important to note the fact that the lampoon was published only after Blavatskaya's death and even Solovyov's ill-wishers highlighted the intentionally benevolent tone of the composition in relation to H. Blavatskaya and the sharp critique of the Theosophical Society and its adherents. It is obvious that the writer levelled down his attacks against Blavatskaya as an individual and strengthened his accents about the theosophical movement.

It is necessary to notice that the same critically-sceptical relation to the Theosophical Society remains nowadays. So, the author of a serious modern work «Mystics of the 20th Century» [53] E. Wonderhill states that «since its birth the theosophical movement has hardly been a source of the pure spirituality. Its leaders, in particular, H. Blavatskaya and A. Besant <...> were always extremely inclined to the inflation of sensation and often passed the desirable for reality. Taken altogether, it led to the situation when, being very popular and prosperous, the Theosophical Society entered its deepest crisis at the beginning of the century. Copying the official structure of the scientific and educational societies, the Theosophy Society got stuck in hierarchical squabbles, careerism and protectionism; but the ultraconservative position which its management reserved became the main misfortune of the Society. The «classical» theosophy in the 20th century appeared to be fruitless because of its conservatism. The Society was good enough only at preparing the initial stage of the development of several remarkable people who either made a break with the theosophical tradition (Krishnamurti, Genon), or were expelled from the Society with scandal (Steiner), or existed somewhere in the outskirts of the Society, which vainly tried to misappropriate their works and merits (the Rerihs) » [53, p. 257].

Thus, the estimation of the Society by the modern researcher coincides with that presented in Vs. Solovyov's work. It is difficult without full and objective information to indicate correctly the reasons which made the writer take this scandalous step.

It is necessary to note the persecutions, provocations and falsifications that followed H. Blavatskaya as the organizer of the Theosophical Society and the author of the new esoteric doctrine everywhere she developed her activity. A la guerre comme à la guerre: H. Blavatskaya intervened in areas which had already been shared among the numerous secret societies and religious confessions for a long time. The struggle for the replenishment of their staff by new members and, as a consequence, the competition for the dominating influence over human minds was conducted very fiercely. Probably, the huge success and the popularity of the Society were the reasons that provoked the slander campaigns aimed at discrediting the movement and its leaders. The old political rule – the end justifies the means – was used for this purpose. Blavatskaya could not help knowing about this when she continued to realise the plans for the Society's expansion and she sometimes did this with risk to her life. As a consequence of the secret war, the splits were widened in the theosophical movement and disappointed members left it.

In 1880 Blavatskaya actively worked in order to develop the Society's network in the West and the East. In Russia theosophy as the new form of occult philosophy intervened in the minds of the Russians, broke the established models of their world outlook and loosened the implanted system of the values founded on the basic universals of the existing world-view. From this point of view, theosophy could be considered by its opponents as a destructive phenomenon, which, inevitably, had to be contained or completely liquidated. Therefore, there was naturally a negative reaction from the side of other occult organisations pretending to the role of the spiritual leaders of society after the activation of the new movement in Russia and the propagation of theosophical ideas among the population. It was possible to impede progress of the theosophical movement only with uncommon methods, discrediting the Society among its possible admirers. The advancement to the East was stopped with help of Vs. Solovyov: he knew the weak and vulnerable points of the Society and managed to represent them to the Russian population in caricature in his lampoon. However, Solovyov tried to attract the attention of the people who really thought independently by introducing into his lampoon the derisive dedication: «To the London Society for the Psychological Researches and *to All Attentive Readers*» [emphasis added]; it was done for the thoughtful seeker of truth who really wanted to familiarize himself with the real works of the master and the teacher. (The point is that the report of 1885 of the London Society for Mental Researches about the Blavatskaya phenomenon was almost entirely an unhidden falsification and misrepresentation of the facts. Therefore, the unbiased reader should understand this hint). Hence, it was not the meanness and the falsity on the author's part that were manifested in the lampoon's pages, but the measured decision of the person who delayed the doctrine's distribution in Russia by more than 100 years and swayed a certain section of public opinion in a definite direction in relation to the Society.

We have the impression that Vs. Solovyov performed a certain task in order to stop the expansion of the Theosophical Society by restricting the Russian-speaking member's involvement; he used a campaign for discrediting the Society in the periodicals because Solovyov as a writer had the sufficient experience in publishing. However, the chances of discovering the supposed organization which ordered this campaign are extremely small because of the remoteness of the events; therefore, it is hardly possible to confirm our hypothesis by a documentary record.

Another possible reason for the appearance of the lampoon, discrediting the new doctrine and pejoratively describing the Theosophical Society, could be the growing dissatisfaction of the ordinary members with their leader and the feeling of the unacceptability of her ideas as well as the discrepancy between the proclaimed purposes, policy of the Society and the actions of its affiliated organisations. With all due respect for the foundress of the Society, it is necessary to recognize the legitimacy of certain critical remarks to her address; thus, it is necessary to recognize that the lampoon is that final action which closes the subject of H. Blavatskaya and theosophy. It is important to indicate the following: the Society's activity and H. Blavatskaya's activity are

naturally written down into the sociocultural context of the last quarter of the 19th century; at the same time the lampoon of Vs. Solovyov is the reaction to the these activities and the corresponding contribution of the writer to the sociocultural context.

The author of the lampoon paid a huge price for his action: he was discredited both as a writer and a mystic. He disgraced himself for the sake of the purposes which he did not declare publicly anywhere, but these purposes were more significant and powerful in his understanding than his own reputation. As though he had foreseen misunderstanding of his actions by other people, he wrote the following in his novel: «I have told this fairy tale not for the fans of light reading who want just to burn time. I have not touched idle questions in it. I have put my heart and my soul into it. And despite all my imperfections, my work will not be lost. It will always find the hearts and the souls which will loudly respond to my appeal and will understand me among the rough misunderstanding and the ill-intentioned distorting of my thoughts» (II, 300). (Hereafter the references to the dilogie text «Magicians» and «Great Rosicrucian» by Vs. Solovyov [44; 45] will be given in parentheses with the indications of the volume in Roman numerals and pages in Arabic numerals).

So, the writer was not guided by revenge, he had the other motives during the writing of his lampoon «Modern Priestess of Isis». His actions made it possible for Russian mental space to remain unoccupied; in this way, it was prepared for the perception of another esoteric doctrine – about Sophia the Divine Wisdom of Vl. Solovyov, predicting its blossoming and special spiritual mission to Russia. But the chain of overwhelming public cataclysms and breakdowns in Russia in the 20th century did not permit the spiritual insights of the great philosopher to be realized.

Thus, the lives, the world outlooks and the creative activity of Vl. Solovyov, Vs. Solovyov and H. Blavatskaya as the representatives of their epoch were close to each other; it was reflected in their common interest in mysticism and mediumism, in the generality of their positions about certain scientific and mystical ideas.

## **6. SPECIAL FEATURES OF POETICS IN THE SYMBOLIST NOVEL**

### **System of the characters in the symbolist novel**

#### **Problem of the prototype of the protagonist**

#### **Realisation of the principle of mentalism in the image of the protagonist**

It is expedient to introduce the hierarchy of heroes in the system of the dilogie's characters. The plot is developed around four main male characters: Prince Yuri Kirillovich Zaharyev-Ovinov, Count Cagliostro (his second name is Count Phoenix), Prince Grigory Alexandrovich Potyomkin, priest Father Nikolay. Zaharyev-Ovinov is the illegitimate son and the unique descendant of the old Prince Zaharyev-Ovinov; that is why the hero has two names: he is originally Mr. Zahovinov (without any title), then he becomes the officially recognised successor and Prince Zaharyev-Ovinov.

The system of the characters is organised in the following way: Yuri and Father Nikolay are cousins; Zaharyev-Ovinov and Cagliostro are members of the Rosicrucian order. Five members of the highest council of the Order appear in the narration (with indications of their nationality and social status): George von Nebelstein, a German, aristocrat (his title is not mentioned), the head of the Order and its spiritual «father»; Roger Levek, a Frenchman, second-hand bookseller; Otto von Mellenburg, a German, baron; Johann Abelzon, a Jew (he is also mentioned as the teacher Albus), professor; Horostovsky of Lithuanian-Polish origin, a count.

The female characters correspond to each of four basic male characters. Several female characters are connected with Zaharyev-Ovinov: Countess Helen Sonnenfeld, his disciple; Zynaida Kameneva, la belle Vestale, young lady from the Smolny Institute; Silvyia, a courtesan from the world created by the hero. Cagliostro has his spouse Lorentza, she is called Serafina in her highest spiritual form; Empress Catherine II is connected with Potyomkin; Father Nikolay has his wife Nastasya Seliverstovna.

The ties of relationship among some characters are also indicated in the novel's composition. Helen Sonnenfeld's lineage is minutely described best of all. Her parents are: Prince Nikolay Nikolayevich Kalatarov of Tatar-Russian origin, her father, Princess Carolina Kalatarova, a German, her mother; the parents of Carolina are Count and Countess Bach. Helen's spouse is Count Sonnenfeld, Baron Zonnental, a German diplomat. Cagliostro has some close disciples, four of them are significant and named: Prince Potyomkin, Count Somonov, Yelagin (the courtier, his title is not mentioned), Prince Shenyatev. Father Nikolay has his patients, some of them (Metlina and her daughter Katya) are developed as characters. The dilogie's action is developed mainly in Petersburg and episodically in Germany and Rome. The period of the narration is the 18th century.

Interesting coincidences are found after the comparative analysis of the biography of Zaharyev-Ovinov in the novel and the biography of the writer's brother (Vladimir Solovyov), which gives the possibility to put forward a hypothesis about the usage of the description of appearance and the personal characteristics of the philosopher Vladimir Solovyov as the prototype of Zaharyev-Ovinov.

In the novel, there is no detailed portrait description of the hero, only some symbolic details helping to recognize the character are given. He is 40 years old. His appearance attracts attention: an interesting, handsome, pale face with firm and quiet expression, without any trace of uncertainty of youth; terribly brilliant eyes radiating light; the cold, «firm» sight. He has huge personal attractive force, his speech bewitches, the interlocutor forgets about time in conversation with him and only wishes that he could communicate to him infinitely. Potyomkin «passionately loved this strange person <...> by his instantly warmed heart», «there was both tenderness and shyness, almost worship in his love » (I, 95). But the hero remains reserved and cold. The hero lives independently, has an isolated lifestyle, he is completely immersed in work: he reads and writes; he is mysterious and secretive. «Scientist, unsociable person, philosopher»: he has the predilection for exact scientific systematisation and philosophical discussions. He obtained recognition in the scientific societies, but he thinks that modern science is poor and insignificant. He is a mystic and occultist; he received his first mystical experience in his childhood, he feels melancholy and depression after returning to reality from his «dreamland». Earthly life for him is unfair and dark, it is the prison of mind and body. He has been convinced of his special mission since childhood. He is the chaste ascetic and the wise man, but he falls in love with women (there are three heroines in the novel who the hero is attracted to) though he considers that this is a moral lapse for him. He rejects earthly marriage in order to accept heavenly marriage.

Vladimir Solovyov was 35 years old at the moment when the novel was published. The appearance of the philosopher attracted attention: his handsome pale face stuck in the memory and the radiating light on his face was similar to that of a saint; the inexplicable attractiveness of his eyes produced an irresistible impression: they radiated beams of strange supernatural light unusual for a common person; he had a characteristic roaring, terrible sounding laughter. He had an inexplicable charm which «was hard to get rid of», and huge personal force: conversation with him and his speech fascinated his listeners. K. Mochulsky, the researcher of Vl. Solovyov's life and creative work, claims that N. Leontyev «passionately loved Solovyov, his friendship was similar to love. *“Personally, I love him in my heart very much,”* he admitted, *“I simply have a physiological inclination for him.”* Solovyov accepted this love, allowed himself to love, but, personally, he remained reserved and coldish». «Solovyov was not able to give himself up to somebody [as Leontev]» [31, p. 148]: he was unsociable with others, had a lonely lifestyle; being the ascetic, the scientist, the philosopher, he was isolated and he was partial to «strict logical schemes, rational systematisation» [31, p. 67].

He was recognised in the scientific societies, but he came to negate the importance of modern science, which he considered as poor and insignificant. He lived in two worlds – real and unreal, the terrestrial life for him was the embodiment of injustice, evil and suffering, a prison of the spirit; he had a «sharp sense of the untruth of this world» [31, p. 64]. He had been convinced of his special predestination since childhood and as a child he received a personal mystical experience; he was an expert and practitioner of the occult sciences (cabbala, spiritism, mediumism). He felt «the

melancholy» and painful dissonance between the mundane and spiritual worlds; he was the chaste wise man, but he easily fell in love: his love was an erotically painted mystical feeling. He rejected his personal happiness and earthly marriage in order «to enter into the bridechamber of the Heavenly Groom» [31, p. 152].

Vs. Solovyov starts the biography of Zaharyev-Ovinov with a rhetorical question, implying, probably, his brother-philosopher: «Was he really happy or unhappy at his height? What sort of happiness, what sort of misfortune did this height give him? » (I, 241). It is symbolic that the biographical sketch of the hero begins with a history of two brothers' (Yuri and Nikolay) mutual relations. If Vladimir Solovyov was the prototype of Yuri Zaharyev-Ovinov, Vsevolod Solovyov was, presumably, the prototype of Nikolay. Yuri in his childhood «is very friendly» with his brother, who is almost the same age (the age difference between Vladimir and Vsevolod was 4 years, their dates of birth were also close to each other: the elder brother had his birthday on January 13, the younger one – on January 16). But when Yuri has strange mystical visions he avoids everybody, even «his brother and friend»; his coming back to reality is accompanied «with depression that does not leave him for a long time» and life for him is «injustice, gloom and suffering». This strange double lifestyle of Yuri develops «more and more», he has the feeling of exclusiveness, superiority, pride. «The only person who could look into Yuri's private world was Nikolay and conversations, strange enough for children of their age, sometimes occurred between them» (I, 243).

It became «more difficult» for the brother to understand his friend in the process of their growing up, though «he did not yield to Yuri either in mind or in general education». Yuri has the strong belief that «he is destined to something especial and mysteriously great», the coming destiny «is his single love absorbing all his thoughts, all his feelings» (I, 245). Their difference takes root in their ways of viewing the world; «the children's world view» and «the character» are already essentially different between the two brothers at that time: Yuri is «melancholy» but Nikolay «loves everybody and everything». Gradually, «their inner world becomes completely different», they have to «be separated», «to go along their different ways». The hero-student in the novel as well as his prototype Vladimir has a lonely way of life removing him from «the pettiness» of the other students' interests; he realises «the mighty and lawful role» of love and passion (Vladimir easily fell in love, but he quickly cooled off); he fascinates the professorial staff with his «versatile serious knowledge»; his father «promised him patronage, security, a good future»; however, the hero has an intention to go abroad «for improvement in sciences» (it corresponds to facts from Vladimir's life). The characteristics and the life imprints of the hero coincide with the biographical data about Vladimir presented in K. Mochulsky's work [31, p. 61-216]. Nikolay's (i.e. Vsevolod's) life remains in the shade, but it is quite possible that the steady, deep and serious interest in mysticism was formed in Vs. Solovyov under the influence of the communication with his brother in their childhood and adolescence; the dialogue is the evidence of it.

The analysis of the ideological and thematic basis of the novel «Magicians» affords ground for the statement that certain theoretical philosophical principles logically displayed at the ideological and plot-and-story levels as well as in the system of the characters are involved into novel. The specified theoretical basis is noted in the form of laws which can be defined and described: these laws are embodied in seven basic hermetic principles (they are quoted from D. Stranden's work «Hermeticism» [49]): 1) principle of mentalism: «Everything <...> is mind, the universe is something intellectual»; 2) principle of analogy: «Something that is below is similar to something that is above. Something that is above is similar to something that is below»; 3) principle of vibration: «Nothing is in rest, everything moves, everything vibrates»; 4) principle of polarity: «Everything is dual; everything has its poles; everything has a kind of opposite to itself; similar and dissimilar things are the same; the contrasts are identical in their nature; the difference between them is only in their degree; the extremes meet; all truths are only semitruths; all paradoxes can be reconciled»; 5) principle of rhythm: «Everything flows out and flows in; everything has tides; all things arise and fall into decay; the amplitude of power to the right is the same as the amplitude of power to the left; one is compensated by another owing to the rhythm»; 6) principle of causality:



«Any reason has its consequence; any consequence has its reason; everything is done according to the law; an event is only the name given to the laws not studied by us yet; there are many planes of causality, but nothing escapes the law»; 7) principle of duality: «Duality of the active / passive poles is observed in everything; the male / female poles are in everything; their duality is displayed at all planes of being» [49, p. 56 - 84]. We will consider the embodiment of these principles in the novel «Magicians».

The first of them is the principle of mentalism; it affirms that «everything » (i.e. the Absolute) studies itself in the form of energy, matter and intellect, but intellect is primary in relation to energy and matter; it is embodied in the collective image of the magician-creator (who is associated with the Divine Creator) forming the core of the male character system: they are Zaharyev-Ovinov, Potyomkin, Cagliostro and Father Nikolay. Each of them created his microuniverse, his system of spiritual needs transformed into a specific way of life, his mutual relationship and his corresponding level of mentality.

The type of the severe ascetic with a strong will who renounced worldly temptations is embodied in Zaharyev-Ovinov's image. The given character is the central figure of the narration, providing the centrifugal development of the plot and influencing the surrounding people and the current events. His life presents the history of the superman's self-creation who purposefully uses the life power for the achievement of the peak of the specific mystical hierarchy. The hero independently passes the path from the intuitive understanding of his predestination to the deliberately realised mission, i. e. from the zero level to the level of the Rosicrucian-teacher. The magician's activity is hidden under the cover of mystery and is not revealed to uninitiated people. He is Prince Zaharyev-Ovinov in high society, he is the assistant of the Order's head in the magical Order and embodies his will in the society. As the conductor of the highest will, he is above other people: a strong-willed man without the weaknesses and defects which are inherent in a common person. His will as an ascetic and magician is a powerful tool that is ready to ruin any obstacle in his activity.

The hero has created a special system of spiritual values and vital priorities ever since his youth age. The routine laborious work on his soul's (and his magical abilities) development originally remains hidden from other people, presenting only the brilliant finish – the magician with superabilities who puts under rigid control the instincts of his physical body and his soul's passions. Zaharyev-Ovinov builds his own universe in the form of an impregnable fortress, whose basement is spiritual power and all-destroying will – will to power in his understanding: power over his body, emotions, acts, obstacles, thoughts, nature. The hero's achievements are introduced in the form of his life periodization, pointing each period as a level of his ascent in the social hierarchy.

The hero is an exclusive success during his life for several reasons. Firstly, he has the natural predisposition to spiritual development and comprehension of his mission. Secondly, the prince has the exclusive mental abilities and thirst for knowledge, the rest of life represents «the interests which are alien to him». He has already become well-known in scientific society by the age of 30; however, disappointment in modern science leads him to the alternative ancient knowledge (astrology, chiromancy, cardology). Thirdly, the prince possesses sufficient courage to run counter to the established scientific or public opinion, he acts according to his own principles, being free from public opinion's influence. The fourth quality of the hero is the consequence of the previous one: he is a free man in the true sense of the word, he is free not only in his behaviour and his way of life, but also in his thinking. He can have the luxury of recognising his own errors in order to change his world outlook according to the new model of thinking, he subordinates his life «to the mystical activity where the highest influences operate» and they are within control of other laws which are different from the social ones.

The hero's attention to the performance of his mission prepares him for the Rosicrucian initiation, which he equates to setting at liberty because of illusiveness of the material world. The real world for him is the spiritual world that is inaccessibly high in the kingdom of the highest intellect. Selecting asceticism as the form of his own path, the hero is ready to join this world.

The positive image of the prince is presented quite schematically; there is a certain idea instead of a real person, an image-symbol of the hero who gets rid of all terrestrial things («he is the light, cold victor over the body»), although he possesses the best human qualities: fearlessness, patience, will to power, bearer of «the true knowledge» and spiritual force. It is evident that the hero becomes the real magician who creates the personal model of the universe (embodying the mentalism principle as the aspect of the power of divine creativity) with his thought power.

The following model of the universe created with the willpower of a magician of the other level is presented in the microcosm of Count Cagliostro. It is not the world of the wise man (Zaharyev-Ovinov's world) who opposes the highest matter to the lowest one. Count Cagliostro prefers the momentary advantages and benefits of the material world, and he throws the challenge to the forces of the highest spiritual hierarchy. He uses the magic art and his intellect in his own favour in order to achieve the peaks of power / wealth.

Cagliostro's universe is eclectic and seems to be a mosaic panel collected without harmony. His life is a chain of infinite adventure / deceit / charlatanism, but Cagliostro himself remains the same person. He is strangely static as the standard set of the clichés and the schemes filling his mental universe is also static. The self-magnifying and the self-glorifying of the count create a negative impression of his character and his world of swindle and fraud. Vs. Solovyov is likely to have used Cagliostro's biography written by the Papal Inquisition as the early version which «represented him only as swindler, charlatan, rude fellow, fool, bandit, pander and profligate. This biography has been the foundation for the exclusively negative image of Cagliostro up to our days», noted I. Dumotz and W. Bauer [4, p. 456].

There is a fanciful portrait of the count in the novel: on the one hand, the worship and the awe of the poor people and the capital's nobility; on the other hand, a negative attitude of those few men who feel the danger from the side of the magician. In the novel Cagliostro, operating as the skilled organizer, creates the masonic organisation for the concentration of power in his hands. One of the key moments for the understanding of Cagliostro's world is his policy statement at the opening of the first lodge, where the following points are presented (I, 325-328): 1) the nonrandomness of the time choice of the lodge foundation; 2) the lodge's work will make everybody happy; 3) only the wise man can study Nature; 4) everyone must go fearlessly along the way; 5) the wise man is guided by his own intellect during this journey; 6) the cognition of Nature's secrets is accessible to everybody. The list of the rules presented in this form is perceived by the listeners as the indisputable truth: «all in all, he electrified everybody». Cagliostro's personal charm, organizer's talent and eloquence have a magical effect on the people who unconditionally obey him.

It was not possible in European freemasonry of that time to invite women to the lodge meetings. In the novel, only men are allowed to become members of the first lodge, but, simultaneously, another lodge for women is founded. A real fact is displayed in this case; I. Dumotz notes that it was the count who organised the female lodges in Europe, «thanks to this he returned some self-esteem to the European lady but it created a lot of enemies for him, first of all, among the masons because “the female illuminates” threatened to break the established customs and routine» [4, p. 456]. In the novel, the treatment of Cagliostro's image does not correspond to his real prototype in full, although Vs. Solovyov also reserves the historically authentic outline in the factual material in the introduction. Cagliostro's mentalism, oriented to the achievement of power / glory / wealth, is presented at the material level: these are the usual purposes of the common man. It is the social world model of a man-consumer who aspires to material assets, common pleasures, the satisfaction of wants, the realization of ambitions. The natural ability of the magician is not used by the hero for the increase of spiritual power; it is used for his egoistical interests and it reduces the magician to the level of an adventurer with paranormal abilities which, taken together, limits mentalism of the presented model of his microuniverse.

V. Shmakov claims that the self-affirmation of the divine spirit is manifested in the transcendental nature of will and faith as the corresponding forms of the human spirit [40, p. 75]. In the novel, will is the basic power in three magical world models of Zaharyev-Ovinov, Cagliostro

and Potyomkin. Being integrated in their internal essence, the images of the magicians were embodied in different forms, but with the invariable basis of the superhuman will: Zaharyev-Ovinov is the ascetic, Cagliostro is the adventurer; however, Potyomkin differs from both of them. His strong will is directed to the realization of large-scale state projects of a social, military, political and economic character: the purpose of them is the state's transformation, the rise of Russian authority on the world level. Therefore, in the novel he is represented in the image of the statesman with a magical will.

Potyomkin's mentalism is embodied in the model corresponding to his status as a magician; his role in history is reconsidered, the one-sided assessments of the contemporaries are rejected: «this magician attracts people to himself involuntarily», «he displays the best qualities of the human spirit and the most interesting weaknesses of the human body» (I, 79). This contrast is the dominating feature in Potyomkin's image representing an attempt at analysis of the surprising combination of spiritual and down-to-earth fundamentals in one person.

It is important to note the appearance of the image-symbol of the star defining the hero's destiny for the treatment of the prince-magician image: «The star brightly shines above his proud and sad head, it illuminates him with a beautiful, changeable light. This is the star of his destiny, the star of one chosen by fortune, the favourite of nature» (I, 79). This symbol is repeatedly mentioned during the description of the breathtaking career of Potyomkin to the peaks of power, it is the symbol that indicates glory, success and fate, destiny, doom. Another factor influencing Potyomkin's destiny is some «mysterious voice» calling him to creative activity. The combination of unusual abilities in this person gives the vision of his inner world: the seeker of the sources of spirituality is hidden under the mask of a nobleman. The next level of understanding is connected with the business qualities of the hero: he creates «as if by magic», sees «all circumstances, all combinations, all inevitable consequences», his active nature is directed only to the one great idea of the mission's execution that «demands his work for Russia» (I, 83). I. Regardie thinks that the prophetic gift and the power of will / imagination are magical qualities, their presence in the prince gives one the right to call him a magician.

Potyomkin's appearance has those features which highlight the combination of the contradictory qualities and the contrasts of the hero; however, «his intellect, connected with mighty force, prevails over all» (I, 85). The presence of the intellect is a sign of the goodwill of destiny: «Intellect <...> is the essence of God». «Intellect is the essence that is inseparable from Him; moreover, it is united with Him like the light with the sun. This intellect in a man is God», claims G. Mead [30, p. 148-149]. The intellect of the prince is based on the mighty spiritual power combined with his active nature that is the acknowledgement of the magic and superhuman abilities of the hero. Both the historically authentic and the imagined Potyomkin in the novel are represented as a very vigorous, uncommon person who commands enormous strength.

The scene of the meeting and the recognition of the magicians (Potyomkin and Zaharyev-Ovinov) (I, 84-96) is built on the basis of the law given by G. Mead: «It is possible to study the similar with help of the similar» [30, p. 140]. At the moment of their meeting both heroes have the princely title equalising them in high society; the recognition is built on Potyomkin's emotions. The culmination of the scene is the belief of the prince that his colleague-magician is next to him but this magician has a higher level and, consequently, is more powerful: «“Brother! You need nothing but I want you to be my brother, you to rescue me from depression, despair and evil.” Zaharyev-Ovinov calmly answered: “Yes, you are the brother to me “» (I, 95).

The above scene can be interpreted in different ways: 1) Potyomkin's abilities (without additional descriptions) are automatically attributed to Zaharyev-Ovinov as well; 2) Potyomkin is a magician but he is in need of a colleague and their meeting is predetermined by a vital necessity: despite his power (in terrestrial values), he is unhappy as a man deprived of spiritual power; 3) so, Zaharyev-Ovinov reveals the reasons for the inner dissatisfaction of the prince with his life: Potyomkin possesses knowledge but he can not advance because of the weight of «terrestrial things»; 4) there is a comparison of the force of terrestrial power and of spiritual power in this scene. Having an identical social status, Zaharyev-Ovinov owns the spiritual force that exceeds the

force of Potyomkin; and he plays the role of leader and shows that the power of the terrestrial governors is nothing in comparison with the power of the spiritual leaders. It is necessary to notice for comparison that E. Schure in his work «Great Initiates» also traces the spiritual domination over the world and society in the examples of Rama, Krishna, Hermes, Moses, Orpheus, Pythagoras, Plato, Jesus: the spiritual temples of «the greatest from the Sons of God» crown all mankind «with the triple haloes of Science, Art and Justice» [41, p. 419].

The force of the heroes' gaze is particularly emphasised by the writer as a means of comparison. The gaze that is «full of usual force» is natural for Potyomkin but the silent duel of two magicians' gazes shows the superiority of Zaharyev-Ovinov: «it was a mute terrible struggle without any hostility. At last the radiant mighty gaze of the visitor vanquished the host. Potyomkin lowered his eyelids» (I, 88). The visitor also marks the weakness to woman's charms of the prince and foresees his future problems as «it is more difficult to break the chains made from flowers than from iron chains» (I, 96). The magicians cultivating their will should take their feelings under control and not lose their head because of passion: «We are always above the abyss <...> one wrong move and the abyss can absorb us <...>» (I, 95); the law of magicians, introduced as the definition of dangerous situations, is formulated in this form.

If Zaharyev-Ovinov, Cagliostro and Potyomkin embody the strong-willed aspect of the spirit, Father Nikolay closing the file of the magicians embodies the aspect of faith. V. Shmakov claims that «faith is the internal self-consciousness of the spirit», and «the achievement of the completeness of faith is the achievement of full spiritual consciousness» [40, p. 75]. Being inseparable in their phenomenal manifestations, will and faith penetrate into human life and activity through the influence of spirit. In the novel this duality is symbolically marked through Yuri and Father Nikolay's relationship; they are the brothers by blood relationship, by spirit and by representation in the magicians' society. But being an internally uniform structure, will and faith display the different aspects of the spirit, and these two characters in their unity represent separately the boldness of the self-conscious will and the promised anticipation of the ecstasy of faith.

The differences of mentality between the two heroes are traced since their childhood. Arrogance, pride and a feeling of his own superiority and exclusiveness were inherent in Yuri even then; his callousness and coldness were the consequence of it. On the contrary, Father Nikolay loved everybody. Two characters represent two aspects of one image: kind, gracious and rigid, severe forms. They coexist for the reunion in peace and harmony but not for the struggle. Yuri represents «light and power», Father Nikolay represents «light and heat». The magic force is radiated from the eyes of both of them. The eyes of the priest and Yuri strike by the similarity of their impact: there is «the same force, the same power» in them. But if the prince's look suppresses, the look of his brother pacifies. There are not two characters here, there are two schemes of the spiritual development presented in the text: the path of faith (or the path of the heart) and the path of the will. The path of the will passes through the Rosicrucian movement (Rosicrucianism) and the path of the heart goes through faith (Orthodoxy).

Father Nikolay is a poor rural priest, he has a difficult life full of deprivations, but faith in God makes his heart open to the whole world, resounding with all those who are unhappy and unfortunate, giving him the force for mercy and compassion. Therefore, he is engaged in healing, curing with the force of his faith and prayer. He is the bearer of the huge mighty force which effortlessly does the same with the old paralysed prince that Yuri could not do with the usage of the power of secret science earlier: Father Nikolay puts his hand on the head of the paralytic man, orders him to stand up and to pray together with him; it is just this action that the sick man executes. However, the priest does it only after a prayer, not at once; this process is described consistently and minutely: 1) purifying the praying man from earthly thoughts; 2) addressing to God with the request to give the force through the prayer; 3) increasing the tension of the prayer; it is accompanied by the displaying of the special processes in the physical body; 4) getting the result when the divine force comes to the praying man and cures the paralysed patient through the priest. It is Father Nikolay who gives «light and heat» to the dying man; it is the priest who formulates the divine laws (I, 292): «Everything is possible for God!»; «Believe, pray, hope!»; «Ask and you will

be given; knock and the door will be opened»; «Both life and death are in the right hand Dominical»; God «will satisfy you because you are thirsty». The artless Father Nikolay surpasses the wise Yuri in the producing miraculous force and shows the boundless and absolute power of faith, its effectiveness and efficiency, bringing the reader to the conclusion: the force of faith is more powerful than the force of intellect.

As the representative of priesthood, Father Nikolay embodies the model of the religious mentality founded on the basis of the religious concept of faith and God. The mystical mentality of Father Nikolay dictates the special standards of the attitude to a man as to a creation of God. The system of the spiritual and psychological rules gives the possibility to fill the mental space of the hero with the impersonal content in order to confirm the unity of faith with mentality and mentalism as the important factors of the human development. Thus, the boundless and absolute power of faith, its effectiveness and efficiency in the phenomenal world are shown; it brings the reader to the conclusion: the force of faith is more powerful than the force of intellect.

## **7. PROJECTION OF THE PRINCIPLES OF POLARITY AND CAUSALITY, DUALITY OF THE ACTIVE / PASSIVE POLES ONTO THE SYSTEM OF THE CHARACTERS AND THE PLOT LINES OF THE SYMBOLIST NOVEL**

The development of the plot in the novel «Magician» is realized in the form of the division into the contrasts (polarities), their struggle and unity. The dialogues as the most admissible form of modelling the contradiction struggle are constructed with help of the polarity principle as well as the internal monologues of the characters representing their attempts to explain the world. The polarity principle is introduced as an illustration of the relativity of the human concepts of good and evil, love and hatred, morality and immorality.

Even the first appearance of the protagonist (Zaharyev-Ovinov) is based on his opposition to society aiming at fun at the ball in the Smolny Institute. The «immovable, fixed» face of the prince is opposed to the general enlivening, the charming of the female beauty and coquetry. The prince is always presented in an invariable condition of «the cold calmness» against the background of the other characters. He compares his presence in this cheerful crowd with the immersing «in fatal darkness» of matter from the spirit heights in his first internal monologue. There are the «invisible enemies» in the material world with whom his soul must struggle. The internal monologues of the prince are always a way of revealing the weakness / antagonism of human nature and crude matter which are not grounded with the work of the spirit, they highlight the impossibility for the common person to perceive the world of the high intellect and the magic art.

Count Cagliostro is opposite to the ascetic-prince in everything but his main contradiction is in the purposes and targets of his activity. The prince is directed to the radiant spheres of the highest intellect. He devoted his own life to the development of the occult forces for the achievement of the power over nature and was completely immersed in «the struggle for this achievement». His life is filled with «the tests, the indefatigable development of his will»; all difficulties, deprivations and temptations mark the stages on his way. Other people seem to be the «pygmies» from his radiant height as he «has the power and the force». At the same time Cagliostro is the impostor with the counterfeit name and the swindler with the false mission; therefore, he is «the unworthy criminal Rosicrucian». The contrasts gradually pass into the contradictions that initiate the war. The war of two magicians as the heroes' form of opposition is prevailing theme in the narration and includes all manoeuvres that are typical for all military operations: investigation, tracking, anticipating the actions of the opponent, open counteraction and direct neutralisation of the «enemy». The struggle of the forces, the wills and the energies reaches its apogee in the scene of their private meeting and the exposure of Cagliostro's fraud by the prince (I, 389-399). Here there is calmness, prudence, consciousness of the superiority of force from the side of the prince. There is «horror», «panic fear» in the combination with impudence from the side of Cagliostro. But the duel of the magicians constructed on the oppositions comes to its end with Cagliostro's defeat when the prince represents his sign of the highest initiation. It was the moment of the conflict's resolution:

«Any struggle must be stopped as the struggle against the bearer of the Cross-rose light is madness» (I, 395).

The problem of good / evil polarity is treated untypically in the novel. From Zaharyev-Ovinov's point of view, the count commits a crime that has no excuse: he kills «spirit in himself» and becomes «the slave of the body», which is evil for the initiated Rosicrucian. But Cagliostro dares protest: «why do you see only gloom in me and not see any light? <...> After all, you know that light illuminates gloom and changes it» (I, 397). Cagliostro's light is the happiness in his own understanding: crowd worship, love and caresses of his beautiful wife, pleasure of luxury and wealth. This interpretation of happiness in the understanding of the prince is the speech of «the incurable madman» who becomes «executioner» of himself. (Subsequently, Potyomkin will reproach Yuri for ruining his happiness by taking away the pretty Lorentza from him, but Zaharyev-Ovinov will rigidly parry the blow saying that he «has the power and the force» and Lorentza is only «the teasing whim of his restless imagination»).

However, an even deeper contradiction in the understanding of happiness lies inside Zaharyev-Ovinov. Several characters put a question to the Rosicrucian that confounds him: «Did you find true happiness <...>?». But the prince – the ascetic and the magician – neither tested nor understood what happiness was and where to look for it. The hints from the side of other characters are obvious and unambiguous. Cagliostro's happiness is in Lorentza, Potyomkin's – in Catherine II, Father Nikolay's – in his faith and love for God, but Zaharyev-Ovinov never loved anybody. «You live without love» (I, 379), so, «there is the damnation on you – you are unhappy and everyone, who is close to you, who loves you, is unhappy too» (I, 382), claims Father Nikolay.

In the policy statement of the spiritual «father» during Yuri's initiation in the Rosicrucian order (I, 264-266), the categories of happiness, good and evil are also exposed for analysis. According to this speech, will, whose possession gives the chance to see, to know and to distinguish, governs the whole world, and happiness consists in the knowledge of good and evil. But the happiness of knowledge must be accessible only to a man who is perfectly self-controlled and will-controlled in order not to use this knowledge «for private material purposes» as a man is strong while he struggles using his will as the weapon.

Special attention is also focused on the other aspect of the same problem in Yuri's dispute-dialogue with Father Nikolay (I, 374-383): it is the criterion of the true light and the border between good and evil. Father Nikolay is assured that grasped with self-love his brother is in «the disastrous darkness» which he takes for «the illuminated heights». Father Nikolay sees the verity criterion in «light and heat» (that «shines and warms») and it is the true love. The light of his brother, in his opinion, is cold, it «blinds and brings the cold of eternal gloom and despair» (I, 380), hence, this light is false, untrue, and his brother is blinded by this light. Father Nikolay speaks in the language of the heart, expressing his thoughts through feelings, intuitively seeing the true way as the way of love and this love is God. But love for Yuri is the temptation which must be defeated: «Love! <...> It is close to weakness, to falling, this love » (I, 383).

Yuri speaks in rational language rejecting the feelings as the lie hiding the truth. His pride is the pride of the victor over the body, the passions and the desires: «All material things cannot tempt me» (I, 380). He sees his merit in the point that he wishes good to everybody although this category is understood by him exclusively on the rational level. He asserts that 1) the human body is the dungeon of the spirit, hence, the body is evil; 2) to release the spirit, to destroy matter (i.e. the body) and evil – these are the aims of human life; 3) life's troubles and sufferings promote the solution of this problem; so, they present the rescue form of the spirit from matter, i.e. they are good. Therefore, it is unreasonable to suffer and cry out, if it is «coldly and hungrily» to somebody; on the contrary, it is necessary only «to rejoice, looking at the wise and inevitable work of the soul's perfection» (I, 381). Thus, evil automatically becomes good, and negative things become positive ones. His brother's callousness terrifies Father Nikolay who appeals to his heart, but Yuri is consumed with his arrogance and ruthless contempt.

The picture shown of the rupture between the intellect and the heart in Zaharyev-Ovinov helps to highlight brighter the reason for his and Helen's personal tragedy. The prince rejects love because of ideological reasons: he follows the rule to see only self-deception even in the most inspired creations of material nature; therefore, any forms of female beauty as the examples of natural creation are seen by him as «hostile» ones, created only for Yuri's «falling». After Helen's making a declaration of love, he realises that he has the same feeling for her: «I love as the contemptible pitiful slave of the body, I love with all my heart, all my soul, I love with each drop of my blood» (I, 142) and it drives him to despair. He believes that his meeting with Helen is the next artful trap, taking him away from the spiritual heights to the darkness of matter. Love for him is a challenge of nature, the next test to be overcome and, consequently, he is ready to start «the fight» in order to struggle against his love and the beloved (I, 363-369). The contradiction between the heart and the intellect of the Rosicrucian is definitively revealed in this scene: if the spiritual evolution is in the aspiration to the heights of intellect, what is the sense of love's existence? Helen is also assured that she does not make the wrong choice in her beloved man; she also struggles for love, her beloved man, common happiness with him, for life: «listen only to your heart <...>. I do not lead you to falling, only to bliss! My love <...> will develop your forces, inspire your thoughts and uplift you highly» (I, 367-368).

Yuri's basic argument against love is the necessity to aspire to the union of the related souls «in the spirit area» avoiding «the rough animal union delaying the spirit's development». The logical reasonings of the prince show that he identifies the body's inclination with the feeling of love. His speech is dictated by the intellect of the person who is assured that a man must dominate over his body with its inherent functions. Yuri's main mistake in reasoning the nature / spirit contradiction is in the fact that he defines the spirit as the category of the pure and the nature as the category of the impure while it would be more correct to focus attention not on the dangers of the human sensual feelings and the sexual inclinations inevitably connected with it, but on their sacralization. As D. Fortune claims, the love feeling and the sexual aspirations connected with it are the natural parts of human nature, «filled with the divine power of the highest sanctity» [15, p. 50]. Therefore, there is no concept of the low and the high in the emotional-sensual area of a person as it is the manifestation of the same sacral force in different forms. Helen hopelessly tries to prove this when she speaks about her pure love in her heart and soul; however, Yuri does not accept her arguments and explanations, and Helen perceives this as «inhuman cruelty». Love for Helen is «the sun of the life», love for Yuri is the destruction.

The hero should show his creative ability in order to be considered as a human being. «From the esoteric point of view, any process of this kind is characterised with the presence of sexual relations [i.e. presence of the male / female energies] irrespectively of the places they are produced: in the kingdom of the minerals or in the area of Intellect», notes D. Fortune [15, p. 41]. As Yuri refuses Helen and her love, it is equivalent for him to the refusal of creation and the termination of spiritual development. His great test consists in reaching the new heights through the way of love, but he rejects it together with his happiness and chooses the way of the intellect.

The doctrine of the heart, existing in mysticism, is presented in hidden form in this opposition and assumes two paths: 1) the closed heart and the open intellect that promote the development of reflective abilities (it is illustrated in the example of Zaharyev-Ovinov); 2) the open heart with «the lifting of the feelings to the heights of wisdom» (it is illustrated in the examples of Father Nikolay, Helen and Zynaida). K. Valevsky asserts that «the heart doctrine is one of the greatest principles of development and evolution. It is the development of love / insight, it penetrates all secret and sacred traditions of the white race» [12, p. 282].

There is the ranging of the magicians according to the levels of their force and power in part IV of the novel. Cagliostro and Zaharyev-Ovinov have the levels of the healers, the hypnotists and the strong-willed people; the much higher level of Father Nikolay opposes them. It is admitted by Zaharyev-Ovinov because Father Nikolay having experienced «the spiritual beatitude» is happy, he radiates such a «light» that is absent even in the «father» in the Order, that is why Yuri is

directed exactly to this purpose. The highly-erudite Rosicrucians could not go up to this sparkling height, but Father Nikolay – «the minister of an altar» – is constantly at this peak.

Yuri and Father Nikolay represent two aspects of the portrait of the ideal magician in which Father Nikolay personifies boundless faith and love in the image of the modest priest, and Yuri personifies the will and the wisdom of the secret sciences in the image of the proud Rosicrucian. Father Nikolay excels his brother in force and power; his doctrine is simple and unsophisticated but it is effective: to love God and to transfer this love to all suffering people. «Love your neighbour as yourself and devote yourself to his service» (I, 376) because «God is love», and man is created according to His image and likeness; the filling with love is the single accessible way of the improvement of «God's image in oneself» that is «the purpose of human life». In contrast to Yuri, Father Nikolay does not have the contradictions in his soul in the differentiation of good and evil. He believes that «light and heat» of love banish the «night darkness» of evil and a man cannot be mistaken «if his soul is with God» (I, 376).

Yuri is the representative of the opposite pole. The cold rationalism of his intellect understands everything but his heart remains closed. Spiritual blindness does not allow him to see the effective key to the secret of spiritual perfection. He speaks about good and blessing for people, having broken the heart of the woman he loved and «earthly sufferings» are treated by him as a blessing. The contradiction of the intellect and the heart of the hero are illustrated in the scene of the old dying prince (I, 235-240). The old man is looked after by his son, who shows the signs of son's respect, but he does not feel «heat and light», compassion and love for him. The son's words are full of care and endearment but his «face is deadly cold». There is an abyss between the father and the son: the strong-willed magician appears to be insensible and heartless. «“Did he love anybody in his life? What is in his heart?” sometimes thought the old man», «and he decided that his son loved nobody, that <...> he was extremely unhappy» (I, 240).

It is necessary to note another character who is simultaneously comic and ominous: this is Prince Shenyatev. His comicality is external, the repeatedly mentioned comical features of his appearance evoke a smile: «the long comical body», «the nose similar to a button», «the quick curious eyes». The prince feels a passionate attraction for Helen that is already possible to consider as funny because the exquisite beauty and the comical prince represent an unnatural combination and the stream of uncontrollable sensuality directed to Helen from the side of the prince looks extremely shocking: Helen feels disgust and aversion to Shenyatev. Despite this, the prince actively searches for the way to win Helen's hand, he plans to charm her with help of magic. This is the purpose of Shenyatev's apprenticeship to Cagliostro. Thus, Cagliostro, using his occult abilities for the receiving of power over people, attracts adventurers who are similar to himself. Moreover, Helen starts to dream of studying the secret knowledge after the rupture with Zaharyev-Ovinov: she believes that magic can help her to attract the man she loves. Thus, neither Cagliostro nor Shenyatev become more pleasant to her: she is terrified by Cagliostro, and Shenyatev continues to be unbearable for her, but she, in despair, thinks that it is possible to cooperate with them for the realisation of her own plans: extremes meet at this point.

Thus, in the novel the personal is opposed to the public, good – to evil, light – to darkness, spirit – to matter, intellect – to faith, love – to hatred, happiness – to misfortune, beauty – to ugliness, life – to death, plot exposition – to dénouement (the ball's description – the funeral description). The correct way is connected with Zaharyev-Ovinov, the wrong one – with Cagliostro. But the habitual forms of the positive and the negative are unexpectedly rearranged in part IV of the novel as Cagliostro appears to be «the benefactor of mankind» who received love and popularity from the upper and lower strata; and Zaharyev-Ovinov dazzling in his perfection appears to be the «murderer» of the woman he loves, the prisoner of the ideas whose light Father Nikolay calls «darkness and perdition». Everything is mobile, unstable, unbalanced, constantly changing the treatment of the question, highlighting the relativity of the borders of the above-mentioned categories.

In the novel, the causality principle corresponds with the problem of free will and freedom in the choice of decision that bear responsibility for the breaking of the laws of ethics.



Therefore, special attention in the narration is paid to the illustration of the consequences of the volitional arbitrariness of the heroes; the voluntariness of the character's actions is presented as the form of the struggle of the motives and the inducements.

The mutual influence of the law of recompense and free will is especially distinctly traced in the example of Zaharyev-Ovinov and Cagliostro. Cagliostro is the person who is at the formative stage. He is impulsive and often behaves according to spontaneous internal promptings instead of intellectual arguments. His behaviour is defined by voluntarism as the form of the lawlessness of will. Will-power is not necessary for him to control his own wishes and passions, it is essential for the formation of dictatorial power and people's enslavement through the usage of the occult ways of his influence. His behaviour is directed by his will, which has a certain internal motivation; it is not realized under the pressure of the external circumstances. Behaving in this way, Cagliostro programs, in advance, the inevitability of the recompense law that must not be understood as blind arbitrariness: it is the reasonable mechanism putting the infringer in the same situation, forcing him to experience the same sufferings and evil which he inflicted on other people.

Cagliostro's lawlessness of the will turns into the anarchy of actions which are not controlled by society. He operates outside legal and ethical standards; consequently, the public discipline is submitted to his independent will and unlimited ambitions that lead to the logical punishment. The punishment comes in the form of the escalating resistance of Zaharyev-Ovinov, who consistently neutralizes all the actions of the false count and forces him to be deported. The possible consequences of the permissiveness of the individual actions to the prejudice of the common good, the state institutions as the guarantors of this good are illustrated in Cagliostro's example. In this case, the individual will tramples upon the freedom of other people and brings injustice and evil into their lives.

The combination of the free will / the recompense law is traced in the plot line connected with Cagliostro in the form of the eternal dilemma with which a man is faced: either to rise to the heights of spirituality with the help of his own will or to fall to the depth of brutish passions owing to the primary sinfulness of human nature. The free will / causality parity has a strong moral aspect in the novel; it is shown that moral autonomy can be manifested in the refusal of chaotic activity and in the acceptance of the conscious choice of the mission. In the case of Cagliostro, the divergence of will in the choice of the most possible positive or negative variants of the actions is reflected in the retaliation of destiny, which causes moral suffering to the hero.

The other scheme of the causality's principle action is shown in the example of Zaharyev-Ovinov, who also possesses the ability of self-determination. There is not a problem of choice for him, his higher level of will is manifested in the special form of the intellectual and moral freedom. The extensiveness of the alternative field accessible to his knowledge keeps him from spontaneity in his actions because of the hero's ignorance, his actions of will are the consequence of previous personal experience. The hero's activity is directed to the highest spiritual perfection by the freedom of choice, the self-restriction eliminates his arbitrariness; therefore, he is free from the action of the law of the cause-and-effect.

The motivation of the Rosicrucian-prince's acts is based on exact knowledge and the intellect, the hero understands that «doing violence and acting according to the arbitrariness in the highest sphere ruled with the harmonious divine laws, he entirely accepts responsibility for it» (I, 276). Therefore, being the representative of the mystical hierarchy, he realizes the recompense law as «the highest justice and the complete impossibility of injustice». The prince's image is based on the concept of the free person («the man to whom nothing is necessary»), independent of external circumstances: his intellect studies causality and his will realizes choice that is just made. Turned to itself and on itself, his mind does not differentiate the intellect and the will any more. Correlating the individual will to the duty, avoiding the anarchy of self-will, Zaharyev-Ovinov displays the presence of such aspect of will as self-control that gives him a chance to remain independent (following the Rosicrucians' code) in any situations. But even this height of the prince's freedom introduces the tragic element in his resolution of the love problem. The hero thinks that freedom from any feelings (including the love feeling) is the most important condition of perfection.

Therefore, he destroys not only love which arose in his heart, but also he kills the woman he loves, which, in turn, is treated as the murder of a human being. Hence, rejecting love, the hero injures the other person and inevitably attracts the recompense law in relation to himself.

The action of the investigated principle in the novel does not touch Father Nikolay. It is marked in this way that the free will problematic is inherent only in human beings and, therefore, any manifestations of good / evil in the phenomenal world can be considered only as the consequences of human actions (it is affirmed in esoterics that the problem of good / evil does not exist in the divine world). In turn, it is the proof of God's innocence of the existence of evil in the world; so, the responsibility for it rests completely on man. The theodicy action in the novel is transferred to the priest: he is the embodiment of divine foresight and predetermination; it is displayed in the character in the form of a synergy, i. e. the possibility of the combination of the human free will and the divine will in a man.

The above-mentioned phenomenon is described in the key scene of the dispute-dialogue of Nikolay and Yuri (I, 374-383). The conflict of the brothers' ideas has already been considered earlier in context of love for neighbour and love for God; however, the same dispute of the ideas has the second level of understanding: it is the predefiniteness of everything that is done in the world as the divine instruction: a man should accept good and reject evil. It is illustrated with help of Father Nikolay's words: «The Lord will help me to take away this damnation [misfortune as the soul's condition] from you» (I, 382); these words of Father Nikolay in this situation are not perceived as the speech of a man, they are perceived as though they were from invisible God: «Yuri, open your soul to me, I am here, I am in front of you in order to help you» (I, 378). In turn, Yuri feels the hidden presence of God and his influence as «the unknown force» which «influenced him, covering him with some warm fog», he «forgot reality», this sensation «penetrated inside as something that had the power and the inevitable effect for him», «there was no desire to justify himself and to object, he had only the desire to listen» (I, 382). The hero is at the crossroads but the help from outside comes to him; his task is to hear the warning and to execute all necessary things, taking into consideration the intellectual values (which are identified with the transcendental instructions and are accepted in the symbolical form of the voice of conscience or the voice of destiny in the life of the heroes).

The manifestation of the causality principle and the law of recompense as the consequence of the soul's self-movement is also traced in the situations that are connected with Helen and Shenyatev. Helen is an example of the creative forces of freedom as one of forms of the soul's evolution. She perfects herself with help of art (music, literature, painting); the consequence of her selfless labour was the meeting with Zaharyev-Ovinov as the person of higher spiritual level who becomes the guide for Helen. Her love for Yuri is logical and natural; however, the heroine allows her love to fall to the level of passion with the crude attacks of jealousy. The result is manifested through her bitter unrequited love, nervous breakdown, death. The result that could have been utterly insignificant for a woman with a low level of development appears to be fatal for Helen as a spiritually-advanced person. Prince Shenyatev trying to charm Helen with help of magic does not avoid the law of recompense either, although the consequences of his unethical actions are rather soft because he is a beginner. Zaharyev-Ovinov spares him, he understands that Shenyatev is an ignoramus in occultism, a man with low spiritual needs and elementary requirements; so, the Rosicrucian places all magical actions of Shenyatev under a taboo with the help of will power and hypnotic influence.

Thus, the heroes make their choices: sometimes without hesitation, sometimes in a struggle of motives, but, in any case, each of them bears the responsibility for his decisions; owing to the action of the relation of cause-and-effect, he is encouraged towards actions conducting to good and is adequately punished for the actions conducting to evil.

In considering the principle of the duality of the active / the passive in the novel it is necessary to start with the system of the characters personifying the monad in which the active principle is the machismo, the yang sign, the passive one is yin sign. The machismo is brightly embodied in the image of Zaharyev-Ovinov. The personality of the hero as the separate monad has

already contained the duality principle manifested in the division of the world into «spirit» (the active) and «matter» (the passive). The duality example of «spirit / matter» in the hero is his attitude to female beauty: the prince personifies the yang energy (spirit) and female beauty is the yin energy (matter). The hero struggles against the temptation of female beauty but, as a warrior, he respects a strong enemy (nature) trying to entice the warrior of light and to bring him into «fatal darkness». But, contrary to his own ideological statements, the prince remains the real man; despite his external mask of indifference, he is powerless against female charm. It is the way of the illustration of one of the aspects of the duality principle in the hero.

The other aspect of the given principle in the novel – the passive and the active as the distinctive feature of mind – is shown in three scenes (I, 87-96, 97-102, 103-108). According to the hermetic concept, stated by V. Shmakov, the thinking process can be active and passive. Thinking is passive if it is expressed in the form of any cognition: «that one that acquires is always passive in relation to that one that gives back» [40, p. 318]. Thinking is active if it is expressed in the form of any creativity: «that one that directly acts is always active in relation to that one that creates» [40, p. 318].

The first chapters describe Potyomkin's / Zaharyev-Ovinov's meetings when they find out that they are from the same magical clan. Potyomkin is in the position of the researcher, he represents the cognizing passive aspect; but Zaharyev-Ovinov embodies the higher level of the active person. He executes the role of teacher in two subsequent scenes in which the conversations with his father and Count Somonov are presented. In these chapters the active role is also fixed for the prince and the passive one – for his interlocutors. The prince governs events and other people obey him. At first sight, the scene of the conversation with his father is structured in the same way as in the scene with Potyomkin. The old man has melancholy in his soul, but, unlike Potyomkin, it is not the thirst for spiritual food, it is the sense of guilt for his son who grew up without his father. The old man is in need of forgiveness for «the past» in order not to feel sinful. The role of the son is in the healing of the body, not of the spirit (as in the case with Potyomkin). The scene of the meeting with Count Somonov is structured in another way. The count is not ill like the old prince; he does not have a thirst for the spirituality like Potyomkin. Having an easy and idle way of life, the bored count takes a great interest in the fashionable hobby of «cabbala, magic, astrology». Zaharyev-Ovinov understands the internal motivation of the count and refuses to help him (the monologue of Zaharyev-Ovinov: «No, I did not come to you and there is no place to guide you» (I, 107).

In parts III and IV of the novel the aspect of illuminating this principle varies. The duality of understanding as the basis of the world outlook of the prince is introduced into part III: having the thinking of scientist and using the scientific methods of cognition, the hero realizes the world as the field of the hermetic principle's action and recognizes mysticism as the foundation of the universe. He represents the passive side and the world, studied by him as the object of his cognition, is the active side in this process; both sides are inseparable and form a dual-unity. It is significant to note that approximately 70 % of the text volume in the novel is taken up by the direct speech of the heroes or their internal monologues, it is the recognition of the importance of the communicative factor in the process of the cognition of the world. The individual cognition of the prince is embodied in the monologue form. In the text the process of the hero's thinking is transferred in the internal monologues highlighting his position on key problems.

The prince speaks mainly imperatively, without supposing another treatment of the problem in the conversation with the interlocutor. These are the scenes of his final meeting with Helen, the discussions with Father Nikolay, the exile of Lorentza from Potyomkin's palace, the meetings with Helen's dead spirit. Actually, the communication of the prince with the interlocutors can be called a dialogue only formally, because, in all these scenes, it is almost the same monologue: the development of the truth postulates in the forms accessible for the interlocutor. The disagreement of the interlocutor with these postulates is not taken into account. But it is meant that Zaharyev-Ovinov is always right.

However, the confidence of the hero in his own infallibility brings ruin. The occurrence of a number of dialogues in part IV of the novel as the communication form of the prince with other people (unlike monologism of the first parts) highlights the appearance of spiritual instability and alarm, destroying the hero's usual composure and bringing anxiety into his soul. In part IV the hero's activity in cognition does not change, the activity and its intensity remain the same but the cognizable centre is displaced. If earlier the hero focused his attention on the «spirit-matter» duality, now he studies the spirit with help of the spirit, i. e. with help of other people who are the part of the same spirit. Therefore, there is inevitable psychologism of the relations in the form of the speech dialogue. The relationship model «subject-subject» with constantly displaced poles of the active and the passive is clearly traced in the following pairs: Zaharyev-Ovinov – Helen, Zaharyev-Ovinov – Cagliostro, Zaharyev-Ovinov – Potyomkin, Zaharyev-Ovinov – Father Nikolay. The prince is either the studying or the cognizable side in each of these pairs.

The influence of duality principle leads the hero to God as the active creating basis. But the cognition of Him can be realised with help of love and faith as the unique real categories in the material world. Therefore, there is symbolism in the final scene of Helen's funeral (an image-symbol of matter) when destiny reunites Father Nikolay (the bearer of divine love, the reconciling basis), Zaharyev-Ovinov (the bearer of the will who denies love) and Zynaida Kameneva (an image-symbol of the perfect spirit beauty). Zynaida sees a «terrible and awful» man in the prince, the murderer of a fine creation; therefore, she feels «hatred, fear, and rage» towards him. The postulate about love as the basis of the universe and the beginning of the ontologic dialogue between God and man is introduced in the words of Father Nikolay: «The Lord of the Forces will protect you against all temptations, evil and scandals»; «believe in His saving grace, do not go away from Him and be afraid of nobody. While your soul is clear and full of love, you are the strongest man among all people» (I, 440). At first sight, the given scene is the symbol of the greatest moral lapse of the Rosicrucian, but a real man with a living soul which can suffer is seen in the magician: «the consciousness of his nonentity and the discontent with himself in such a person who was Zaharyev-Ovinov was the beginning of the real and high spiritual ascent» (I, 440).

In the novel the prince possesses the creative initiative stimulating the other characters to embody their creative potential into reality. Helen feels the strong personal attraction coming from Zaharyev-Ovinov and responds to his appeal for creative development: Helen is the reflection of her teacher's ideas. But the idea itself was not pleasant to its creator (i.e. Zaharyev-Ovinov); as a result, there is the destruction of the idea (Helen's death in real life). The life and the death appear to be a twofold thing; therefore, the tragic finish is logical in the novel. It would be possible to call this ending a pessimistic one if there were not an image of Zynaida Kameneva, who picked up the baton from Helen. Now, the hero has to find his forces to raise himself to the level of Zynaida's love and beauty in order to correspond to her height. The hero comes from the renunciation of terrestrial Helen to the recognition and the affirmation of Zynaida's spirituality: it is also the reflection of the influence of duality principle.

The inner world of the hero as the reflection of his «I» duality passes the development from the negation of love to its recognition as well as to the understanding of the Creator as the boundless source of love. Father Nikolay symbolising the second half of the prince's soul helps the prince to realize this truth, Zynaida saves the hero from his own consciousness duality with help of the acceptance of love as the symbolical union of the male and female poles, their activity and passivity.

Thus, symbolism of the image of Zaharyev-Ovinov as a micro-sized model of the universe displays the duality of his world outlook in the reflection of the active and passive aspects of the cognition process.

## 8. APPLICATION OF THE PRINCIPLE OF ANALOGY IN THE INCIDENTAL CHARACTER

### VIBRATION/RHYTHM PRINCIPLE AND ITS MANIFESTATION IN THE SYMBOLIST NOVEL

The idea of analogy as a property transferring from one object to another according to the principle of their similarity and conformity is widely used in the different fields of knowledge including esoterics, where the above-mentioned principle is used for the confirmation of the identity of human / divine nature as God created man after His image and likeness. V. Uvarov claims that «the quintessence of ancient knowledge was the statement about the unity of the structure of man and the universe» [51, p. 115]. For the same reason, the hierarchy of human society is considered to be the reflection of the heavenly hierarchy and the terrestrial lord is God's vicar. It is embodied in the novel in the example of Catherine II, whose image is served as an illustration of the similarity principle in the system of the characters, special attention is given to the power of the empress consecrated from heaven. «Creating her, nature <...> generously gave her both light and gloom! And there is so much light that gloom is lost in her» (I, 20). The social aspect of the analogy principle is shown in the lifestyle of the noblemen: «The courtiers and all rich people from high society tried to live like their empress» (I, 77). The emergence of Catherine II in the novel is episodic but it always has key value.

The empress's divinity is underlined by the worship she attracts, absence of negative qualities in her, her being addressed as «mother-tsarina». In her childhood three crowns were seen on her forehead as the sign of the divine power above three worlds: material, spiritual and divine (I, 207-216). In this way the theory of the incarnation of the divine beings in outstanding state, political, religious representatives and governors is introduced into the novel.

The empress Catherine II is considered as the divine incarnation of White Tara (from Sanskrit «the saviour») – one of the most popular goddesses in Buddhism. There are 21 images of Tara with different names in her pantheon. Her merciful images are Siamatara (Green Tara) and Sitatara (White Tara), other hypostases of the goddess are angry. Several versions of Tara's emergence are described in the academic encyclopaedia «Myths of the Peoples of the World». It is told in one of them that Tara was born from the tear of God when He mourned the sufferings of the world. There is another legend: «once, a princess lived in whom the spirit of the enlightenment» appeared and she «swore <...> to relieve all beings from the torments of sansara. She became Tara and has rescued a lot of beings since that time» [34, vol. II, p. 494]. It is believed that some historical persons were the incarnations of Tara; for example, a wife of «the Tibetan tsar Srontszangambo <...> was the incarnation of Green Tara, a Chinese princess was the incarnation of White Tara; the Russian empress Catherine II» was «the incarnation of White Tara, the wife of the 8-th bogdo-gogen of Mongolia was considered to be the incarnation of Green Tara» [34, vol. II, p. 494].

As the incarnated deity, the empress uses a range of techniques to accelerate development of civilization with help of the introduction of public, political, economic and other innovations in her activity. So, she plays many roles: «Catherine – the politician, Catherine – the manager, Catherine – the scientist, Catherine – the drama writer: she perfectly acted all these roles every day» (I, 211). The novel underlines the scope of the empress's activity and the greatness of the purposes aimed at the creative work inside and outside of the huge country, the formation of its economic power and political image. As the sovereign, Catherine II refuses personal benefits; by means of this, the main idea is introduced: the power of the state governor imposes heavy burdens on him, their weight exceeds the material benefits gained from occupation of the supreme post.

The assessment of the tsarina's activity is made in comparison with the activity of the other Russian reformer – the emperor Peter I «whose heritage she accepts with a firm hand on the foundation of spiritual right» (I, 209). All individual qualities are reduced to a minimum, there are only her power and incomparable greatness because «first of all, she is a tsarina». Catherine's divinity is underlined by the brilliance of the description of her talents. Her intellectual work is «vigorous mental activity»; her spiritual strength – «the mighty soul of the empress»; her ability to

relax after the pressure of work – «she enjoys the wellbeing sent by destiny»; her diplomatic successes – «her fame resounded through the world»; her talent to attract helpers – «she has the great secret of finding the flawless diamonds»; her talent of the psychologist in communication – «she reads a man like a book <...> after the first conversation with him»; her greatness as empress – «her eternal glory». Vs. Solovyov underlined the independence of Catherine-stateswoman from her sympathies and antipathies; her ability to conciliate; her personal charm as a woman. She is presented as a sober-minded, judicious and pragmatic woman-leader. She has the propensity to the unusual and mysterious things but she retains a clearness of mind and sobriety of thinking.

The usage of the principle of analogy in the creation of Catherine's image promotes the reflection of the universal power in individual beings. When it is impossible to express the perfection of the Absolute, a way is found in the analogy of the similarity of the Creator and His creation, i. e. man. Thus, to Catherine II are attributed certain divine properties in acknowledgement of the manifestation of Absolute perfection in the empress.

In the novel the mental vibrations causing similar vibrations in the brains of other men are illustrated by the presence of the talent of telepathy / hypnosis in Zaharyev-Ovinov and Cagliostro. Yuri's telepathic properties are shown during his meeting with Potyomkin and his acquaintance with Cagliostro when he easily reads and sounds the thoughts of the interlocutors about himself. Several scenes depicting hypnotic influence of these heroes on other people are introduced into the novel. The manifestation of the vibration principle as a form of mental influence on the intellectual activity of others is well traced in the examples of the four magicians: the influence of Zaharyev-Ovinov is educating and inducing to action, Father Nikolay's influence is clarifying and pacifying, Cagliostro's is intriguing and bewitching, Potyomkin's is energizing.

According to the modern scientific point of view, the principle of vibration reflects the statement that the world is in movement and «life itself is movement; only changeable beings live, to stop is death, but any movement can be equally directed to maximum or minimum» [40, p. 120]. The manifestation of this principle is traced most of all in the example of Countess Zonnenfeld. She is the only character in the novel who is shown in development. Her image is mobile, dynamic and transforming, but basic changes occur in the heroine's soul, capable of self-movement. In the novel a short period of her life is described: the heroine passes the evolution from the eccentric, spoilt girl to the respectable, refined aristocrat. This image, presented best of all in the novel, is unique in the embodiment of the soul's development through suffering. The spiritual evolution as the form of self-development of Helen's soul is presented in the following key events: marriage, departure with her husband to Germany, acquaintance with the life of German high society, meeting with Zahovinov in Rome, divorce, returning to Russia, death.

Helen at the age of 17 is clever, talented, «the bright star», she is married early to a German diplomat because of the unpredictability of her character. The marriage, excellent from the point of view of high society, becomes a burden for Helen: although she is loved by many men, she does not know the gentle science of the tender heart and remains the cold rational beauty. Brought up without strict discipline, the young countess falls under the rigid pressure of the inevitable duties at Prussian court, where she has to play a predefined role. The aspiration to superiority in high society gradually disappears in the heroine, but the requirement for the knowledge and the studying of the difficult patterns of human relationships appears. The thoughtful researcher, accurately observing the nuances and the laws of the world, is hidden under the childish cover of the heroine. Helen gradually approaches an understanding of the reasons for her unsuccessful marriage: her husband is completely unacceptable to her, she is irritated with everything in him, this feeling is transformed into an aversion and neglect towards this man. Realizing the hopelessness of her marriage, Helen has the courage to design a problem and to begin the search for its decision on the principles of the free choice of love according to her heart's call.

Helen's behaviour and her actions are defined both with an intellectual and divine basis. It is shown by the presence of two beings in Helen: one being is blind, «but thinking that one is real Helen», the other being is capable of seeing, «feeling and acting in compliance with the requirements of the real life» (I, 230). Helen's being who is capable of seeing is the embodiment of

her highest spiritual «I», the top of the spiritual evolution of the heroine as an individuality. «She understood reality, all her actions and feelings received a new sense, a new value for her» (I, 230) because of the presence of Helen's being who was capable of seeing.

It is impossible for Helen to sully her honour and dignity with the dirt of the brute passions: «she reserved the moral cleanliness and the proud self-respect which are the highest force and charm of a woman» (I, 65). The only thing that can affect her decision is the happiness of admiring the man she loves; but she realises that the error «will be equal to death for her». The reflections of the countess about her choice of life partner lead to the cardinal life problem, demanding immediate solution: having the right to love, «whom and how to love?». She persistently tries to find the clue to the happy union of two hearts because of her unfortunate private life: «the fatal question about the rights of the heart, about love was put by her at last» (I, 63).

The heroine is in the condition of confusion and, rejecting the hypocrisy and the sanctimoniousness of high society in the field of ethics, she finds herself at the crossroads. She needs a wise guide who can tactfully indicate the way to resolve her problem in the difficult world of social relations; finally, the guide (Zahovinov) really appears. He is the only person who is necessary for the heroine and this is evident because of her impatient expectation of her meetings with him, because of the fact that «her eternal melancholy, pursuing her everywhere, calmed down at that moment». Helen likes everything in him: his eyes that are the reflection of his spiritual power and energy; his intellectual power and ability to transfer the high heat of his spirit; his uncommon personality: the degree of his influence on Helen is traced in the fact of her greedily listening to his stories, satiating her spiritual hunger, lifting her to «a breathtaking, mysterious height». The concept of the mystical world as something higher than the «insignificant» and «illusory» material life is introduced in their conversations for the first time: «He took her to the other, mysterious, mystical world that was full of great dreams, light and courageous hypotheses. He spoke to her about the secrets of the universe, about the miracles of nature, about the mighty forces of the immortal spirit» (I, 69). At once, the heroine recognizes the man whom she had been waiting for, whom she loved with her soul, whom she had passionately dreamt of. For the sake of the man she loved, she decides to divorce her husband and to accept the ambiguous position of the divorced woman in high society.

But jealousy rushes into the noble feeling of love. It becomes the beginning of the accelerated process of the heroine's falling into the chaos of madness: the love of the young woman under the influence of the escalating torments of jealousy falls to the level of passion. Helen is not capable of controlling her thoughts, and it gives a stimulus for the development of mania about a rival. The deep dissonance between her love and reality puts her on the verge of madness, preventing her from assessing the situation correctly. The countess reflects about the will / desire power: «the human will is omnipotent», «why am I so powerless <...>?» (I, 345). The direct answer is introduced in the form of the esoteric monologue: «Passion is the mad drunkenness sent on a weak man by the power of death and destruction. Passion blinds, deprives of mind, turns a man into the slave of fatality » (I, 345). So, the heroine, stopping in «the gloomy force» of the mad passion, falls into inactivity, she even does not try to perfect the situation, she «only waited for something, waited for the crushing blow which she had already felt over herself» (I, 346). The press of hopelessness crashes the heroine. Her unique hope that the situation will be resolved after explaining herself to Yuri is not realised. The heroine dies in an attack of madness.

In the novel the emphasis is placed on the spiritual development of the heroine, on the process of her soul's transformation. The aspiration to perfection leads Helen to the comprehension of love as the basic moving force of the soul; therefore, her life becomes richer. The heroine does not perceive her movement as having some purpose because the movement itself is already her purpose, helping her to see the meaning of life in the search for love. Her love becomes the dominant force in her life stimulating the heroine to development. Helen's aspiration to perfection (the studying of ethics, the compliance with the code of honour, the development of creative abilities) meets the counteraction of the regressive forces personified in Cagliostro and Shenyatev who try to slow down and stop the evolution of the heroine for the sake of their own interests

(Cagliostro) and owing to egoism (Shenyatev). So, her advancing development is slowed down and, eventually, stops.

The heroine tries to build her own system of relations with other people. But she appears to be too weak for the positioning of her will and the defending her own interests. The disappearance of love means the destruction of life's meaning, the crash of her hopes, the stopping of movement: all these things spiritually break the heroine. The speed of movement as the manifestation of will and the totality of the positive changes is slowed down and stops, highlighting the moral and spiritual contradictions in her life. Helen cannot adapt herself to more difficult system of development, spiritual death (madness of the heroine) and physical death are the result of this. Thus, the constant dynamic movement of the character that is accompanied with the corresponding characteristic accelerations or decelerations as the stages of her spiritual development reflects the influence of the vibration principle on human life and promotes the embodiment of the concrete creating reality (the mental universe and the inner world) of the heroine in the novel.

In the novel the analysis of the situations submitting to the principle of rhythm demands their correlation with the fluidity of time / reality. Researchers point out three directions in the interpretation of time: 1) discrete time as the way of timekeeping (year, month, hour, etc.); 2) time as a river without beginning and ending, the reason for the variability and perishability of all the material world (the image of Kronos devouring his children); 3) absolute time as the attribute of the eternal substance that is inherently timeless. Time is also treated as memory (the past time), contemplation (the present time) and expectation (the future time).

The principle of rhythm in the novel is viewed through this prism. The influence of the rhythm on the plot and the structure of the art work comes to light during the timekeeping of each of its four parts. The cyclicity and the rhythm are shown as the law of the narration about current events: the narration is within two days in parts I and III, within five days in parts II and IV with an approximately identical quantity of the chapters in each part. Besides, the alternation of the rhythm phases, which last in time and show the periods of pressure / depression, is advanced in each part. Being grouped, these periods create the emotional lines, the liftings and the fallings of the spirit of the heroes, the periods of their intellectual intensity or relaxation, the active work of the soul or the despondency which cause some expectations colouring the narration with the rhythmic repetition. As a whole, it affects the movement and the rate of the narration acquiring its characteristic feature under the influence of rhythm. Parts I and III are more descriptive because of their character (there are six biographies of the main heroes in them); the actualization of the action and the focusing of the attention on the problems and the relationship of the characters are made in parts II and IV (there is an excursus into the past of three more characters in them).

The events in the novel occur during a year: from the moment of Helen's acquaintance with Zaharyev-Ovinov in Rome in the autumn till the death of the heroine in Petersburg in the autumn next year, but the actualisation of the actions described takes place only during seven months of one year: in the spring (part I), in the summer (the first half of part II), in the autumn (the second half of part II, parts III and IV in full).

The content of the novel allows one to define the exact historical time of the narration: the date of the coup d'etat which was realized by Catherine II in 1762 is mentioned. Then, the reference about Potyomkin's biography is introduced: «seventeen years has passed». Hence, the events in the novel happened in 1779. Exact dating gives the chance to the author to introduce the historical time characteristic in the form of the description of the reigns of previous Russian leaders – from Anna Ioanovna, Peter I, Elizaveta Petrovna to Catherine II (and her favourite Potyomkin) that allows one to highlight the continuity of the transformations of the empress and Prince Potyomkin, the scope and the scale of their achievements. The actualisation of historical time shows the uniqueness and the originality of the events by means of the introduction of recognised people against the background of the specific time installation.

In the novel the data about the ages of the main characters are also mentioned. Zinaida Kameneva is 17, Helen is 23, Lorentza is 24, Catherine II is 50, Cagliostro is 30, Zaharyev-Ovinov, Father Nikolay and Potyomkin are 40 at the moment of the narration. Personal and subjective time



is introduced by this specification: it is filled with the emotional experiences of the young heroines (all of them want to solve the problems in their relations with men, except for Catherine: as the governor of the state, she directed her attention only to state affairs and politics), time in the men is structured by state and public activity (although they also solve emotional problems in the novel).

The action of the novel occurs mainly in two chronological dimensions: the present (in the form of the contemplation of the situations, with the introduction of the assessments of the events by the hidden observer) and the past (in the form of the memoirs about the events, the memory of the heart, the biography of the characters). The dimension of the future (the expectations, the hopes, the dreams) is presented in the novel episodically. These are several moments in Helen's dreams about the man she loves, Zynaida's presentiment of «the struggle and future troubles», the project of the future seizure of power planned by Cagliostro in Russia. These episodes are insignificant in their volume. Absolute time is also present in the novel: it is presented in the scene of the first meeting of Zaharyev-Ovinov with the empress.

The principle of rhythm has the specific form of the manifestation of the law of compensation: «the movement to the right is equal to the movement to the left at the same time; owing to the rhythm, one is compensated by the other». It is illustrated in the example of Cagliostro's activity in the novel (I, 399-400). Cagliostro is constantly under the influence of this law among the storms and the adversities of his life that throw the hero from the spiritual ascent to despondency and vice versa. «The life wave either lifted him or lowered him with the same speed and unexpectedness. In the course of time, when his activity extended, these impulses of the vital wave became stronger and stronger. He rose higher and fell deeper», so once «he could not come to the surface from the chasm absorbing him» (I, 399-400). The law of compensation specifies that any action generates a counteraction which is equal by its force but it is opposite by its vector.

Thus, the interpretation of the heroes' spiritual evolution in time corresponds to the time concept in its psychological and historical aspects as time is treated as the life path of the soul subject to cycles, testing the tensions and the compressions and existing in the unity of memory, perception and expectation (the present, the past, the future).

## **9. SPECIAL FEATURES OF THE INTERPRETATION OF THE LOVE / MARRIAGE THEME**

The love / marriage theme is prevalent in the novel and it should be treated at two levels of understanding: 1) the human feeling of love; matrimony as the form of relationship between a man and a woman which is legalised by society; 2) the metaphysical interpretation of love / marriage and the corresponding symbolics.

The love world in the novel is mysterious and enigmatic, it represents the powerful force attracting the heroes. The existing parable about how people in love were a single soul earlier, then divided in half, incessantly looking for their separated part, originates in the book «Feast» by Plato (the feast is devoted to Eros) [38]. It is one of the earliest works known nowadays where the esoteric theory of love is presented. The mosaic of life is shown by the philosopher as the existence of the lonely hearts attracting to each other by the feeling of love. D. Akkerman continues to develop the same theme: all men and women are a single «power which was divided into two weaknesses» [1, p. 86], they aspire to reunite in order to become the power again; their hearts «longed for the lost half, searched for it, traced its ways», dreaming of forming a single whole again [1, p. 87]. Thus, love is affirmed as the universal requirement with an initially inherent aspiration to integrity.

Seven pairs of heroes and heroines in the novel represent the tiny symbols of love in which the models taken from the esoteric theories are recognized. There is antagonism separating the heroes, power of love uniting them, initial motivation, and an ultimate goal in these pairs. Vs. Solovyov gives the special consideration to the displaying of the persevering searches for the ideal partners in the heroes' lives owing to the recognition of the mighty evolutionary force of love. But sometimes the lonely hearts wrongly mistake emotions for the manifestation of true love because of the absence of true spirituality or the misunderstanding of other people's influence on

their own emotional state. The esoteric concept of the male/ female fundamentals stated by D. Fortune [15] gives the possibility to go beyond the traditional consideration of love and other problems connected with it and leads to the special features of the seven-level structure of human beings and to seven levels of objective reality.

According to the specified concept, the attraction of partners to each other takes the following forms: 1) the physical connection, 2) the desire for the connection, 3) the similarities or the dissimilarities at the emotional and sensual level, 4) the unity of life interests, 5) the intellectual unity, 6) the spiritual unity, 7) the highest synthesis where All is One. The more exalted the incarnated soul is, the higher level it is capable of apprehending; it will search for a partner at a compatible level and an energy vibration level that is similar to his own. The person «consists of the substances obtained from each of seven levels of objective reality. He keeps in touch with these levels by means of these components in his nature, if there is an absence of any element inherent at a certain level, the performance of the corresponding functions will be inaccessible to him» [15, p. 28]. Consequently, it is also necessary to consider the love / marriage theme in the novel in the seven- level range, taking into account that love is the sacral power functioning at the highest and lowest levels.

We take the above-stated system as our basis in order to understand the mechanism influencing the crossing of the destinies of the heroes in the novel and to see the interdependence of the plot lines which are introduced by the writer according to the internal logic and the unification laws at each of the levels: either the attraction owing to the similarity principle at one level, or the mutual addition of the contrasts and their repulsion at the other level.

The Bach / Kalatarov couples are characterised by their unification at the two lowest levels as there is the unification in their matrimony in the physical and mental fields but there is no emotional unity. Therefore, despite the personal disappointment of Princess Kalatarova in her spouse, the marriage was not ruined, it was the typical example of high society matrimony that existed then. The partners in this marriage did not suspect the existence of the other basis for mutual relations connected with the development of the qualities from higher (the fourth, the fifth and the sixth) levels. It is this kind of marriage that is strong and long-term, it can be preserved for years. The third pair is Count and Countess Sonnenfeld. Their example is the social variant of marriage, to be exact, its substitute legalized by society where the union of two beings of different sexes serves for the satisfaction of the physical nature of a man and a woman, i. e. it is the lowest first level that does not touch the highest spiritual centres. D. Akkerman claims that «this marriage arrangement was the typical custom» in the past and the marriage itself «was an emotional desert which the partners crossed, taking care only of themselves» [1, p. 68, 67]. In this case the marriage did not bring true happiness and satisfaction. «The sexual relations between a man and a woman are always much more than the primitive physical interaction; the emotional, intellectual and spiritual contacts as aspects of human nature are included in the scale that is inherent in each couple», comments D. Fortune on this point [15, p. 161].

Helen's marriage is unsuccessful in many respects as the coldness and the judiciousness of the count cannot attract the emotional and impressionable Helen. Owing to their deep antagonism, the pragmatist and the romanticist are not capable of finding the points in common even at three lowest levels, let alone the highest ones. They do not have emotional unity and community of life interest, there is no intellectual and spiritual unification either. The count is a person with interests that correspond to the third level, the countess represents a spiritual being of the fourth level (the misalliance of the given marriage is symbolically shown in the lowering of Helen's social status: her title of the princess is changed for the title of the countess). This marriage is similar to a commercial bargain and, consequently, it is doomed to failure.

The fourth pair – Cagliostro and Lorentza – represents the matrimonial model of higher level marriage as, besides the usual relations and the compatibility on the three lowest levels, there is also unification at the fourth one, i. e. the community of consciousness and interests. In addition to this, Lorentza sometimes appears in her highest spiritual hypostasis of Serafina that helps to develop the abilities of her husband: it is already characteristic for the unification at the fifth level –

the community of intellectual interests. This pair represents the model of the western tradition for which is characteristic the attitude to the woman as to a fine ideal and man's inspirer.

The following characters do not represent couples, it is the separate group of the men: Yuri Zaharyev-Ovinov, George von Nebelstein, Roge Levec, Otto von Mellenburg, Johann Abelzon, Horostovsky, who are the members of the highest council of the Rosicrucians. Their personal level is defined at the high fifth and sixth levels. But none of them can reach the highest seventh level as their hearts are closed. They are highly-intellectual, but they do not enjoy happiness because of absence of the creative force of love. Owing to some specific esoteric dogmas and postulates, they consider that the highest blessing for themselves and their pupils is to be removed from the feelings and the emotions. (Plato in «The Feast» also called for the controlling of the sexual impulses and the imperious physical instincts in order to sublimate the energy for higher purposes. And S. Freud showing the same war of man with his instincts created the theory of psychoanalysis in the 20th century speaking about «sexual organisation», «sublimation», «libido», «resistance», etc. [17]).

Therefore, Yuri rejects Helen's love because he takes the serious feeling of the young woman for the lust that is humiliating for himself and for Helen. Yuri can leave this deadlock only with help of a woman's love: this woman is Zynaida, who helps the hero to overcome his problems with the love power of her heart and soul; later, as a married couple, they will rise to the heights of the sixth and seventh levels in an evolutionary unity; having overcome their mutual personal crisis, they find common happiness. Other Rosicrucian-teachers do not recede from their faith and die one after another in loneliness without the happiness of love. The given variant is designated as the deadlock.

Attachments linked with sexual passion can be used in sexual magic which, in the judgment of D. Fortune, is «one of the most powerful forms of practical occultism in the world: in addition to the usage of exciting stimulators, the intimate traditional knowledge of the original [sexual] occult methods lives in many places of the world» [15, p. 97]. The danger of this direction is illustrated by Shenyatev's behaviour, as a voluptuary. Inflamed with passion for Helen, he actively practises sexual magical methods in order to charm the woman who rejected him.

The following pair – Father Nikolay and his wife Nastasya Seliverstovna – differs from all previous couples. Father Nikolay is an Orthodox priest, he has reached the level of a saint in his spiritual development. Love for God is the meaning of his life, he sees His manifestation in each man; therefore, it is natural for him to love all people as the bearers of God; the life essence consists in help for one's neighbours – this help is realized in the form of the restoration of the broken interconnections between man and God. But life in Father Nikolay's family has been saddened by misunderstanding and dissociation between him and his spouse for a good while. The simple uneducated Nastasya perceives her husband as a feeble-minded man and marriage with him forms her personal tragedy. The spiritual inequality of the spouses and their belonging to different levels (Nastasya is characterized by the first / second levels, Father Nikolay – by the sixth one) becomes the reason for their misfortune in their family life. However, Father Nikolay's force (as a saint) is so huge that even primitive Nastasya raises her personal spiritual level and advances to the fourth/ fifth levels. Thus, love in the novel is presented as the evolutionary power promoting a person's rise on an evolutionary spiral of development.

Catherine II and Potyomkin possess the high personal level characterised by their unity and integrity according to the first six levels that is underlined by their intellectual community, social status, unity of state activity and so on. That is why Potyomkin's amourette with Lorentza meets with a decisive repulse from the side of the empress, who looks at it as the manifestation of the lust that is humiliating for Potyomkin, reducing his dignity, it is also regarded by her as a dangerous breach of integrity and harmony of their own relationship.

It is important to note the metaphysical aspect of the introduction of the failed couple Helen / Yuri and the married couple Zynaida / Yuri in the narration. Yuri rejects Helen as a terrestrial woman because in his aspiration to reach the highest levels of spirituality he associates her with temptation. Zynaida is an image-symbol of spiritual perfection (there are no descriptions of the heroine's appearance in the novel because of the impossibility of the perfection transferring to the

verbal level). Therefore, the marriage (but not the matrimony that is the form of the social union between a man and a woman) gives Yuri a chance to pass the evolutionary steps to the seventh level at once. It is the metaphysical form of the sacral marriage between a person who goes along the way and an ideal female being that embodies the Female Logos or Sophia. This marriage represents the symbol of the highest unification of the pair in a real sacred spiritual union which, according to D. Fortune, «can take place only between the *individualities* whose life is measured by the term of all evolution», «this union cannot be interrupted even by death» [15, p. 84]. The happiness of the hero is shown in the form of the introduction of an image-symbol of his children appearing in his family: they symbolize the realisation of the hero's creative potentialities in the marriage on the metaphysical level.

Thus, the philosophical concept of love and marriage is introduced in the novel: it is presented in the form of seven pairs of heroes according to their social and spiritual characteristics. The Bach / Kalatarov / Zonnenfeld spouses are at the lowest level; then the following couples are displayed according to their personal levels: Cagliostro and Lorentza, Father Nikolay and Nastasya, Potyomkin and Catherine II, Yuri and Zynaida; all of them represent the evolution of the alliance of a man and a woman.

## 10. POETICS OF THE BIOGRAPHIES OF THE CHARACTERS TRANSFORMATION OF THE IMAGES

The usage of the quantitative principle in the text's analysis makes it possible to focus attention on the fact of the introduction of nine biographies of the characters into the narration (they are presented in 23 chapters out of 79) that is a quarter of the total volume of the novel). The introduction of the biographies is subordinated to a certain purpose of the author helping to display the heroes as the bearers of certain philosophical ideas. The following biographic sketches are considered in this section: the biographies of the spouses Zonnenfeld, Zaharyev-Ovinov, Cagliostro and Lorentza, Potyomkin and Catherine II, Shenyatev, Zynaida Kameneva.

The life of the Zonnenfeld couple is presented as the story of the unity of two lineages. Yu. Petuhov notes the importance of the knowledge of one's own lineage genealogy: «to refuse this right is a fact of outrageous discrimination» [37, p. 11]. It is believed that each man preserves his lineage memory or the memory of his ancestors at the subconsciousness level which each descendant uses for his spiritual evolution. One of the lineage ancestors (or Guide) leads an incarnated man along the path and represents the forces of destiny for him. L. Belenitsky defines the purpose of the spiritual development as «the conscious training of the dharma laws during a smaller quantity of incarnations. It saves the Lineage energy and strengthens the Lineage experience» [5, p. 26]. (Dharma is defined as the set of the laws trained by a man within one incarnation in order to be advanced spiritually).

The knowledge of a lineage and a family capsule including the parents and the grandparents from one parent side is a part of the educational program in the study of the ancestral world: it is believed that it is necessary for human spiritual development.

The function of the description of the lineage and its possible characteristics is entrusted to Helen's / her ancestors' biographies. Even having received the title of nobility, Helen's grandfather remained «a simple German soldier» and his wife had the habits of the German petty bourgeois. However, they tried to give the necessary aristocratic education to their only daughter Carolina Bach. Carolina inherited the judiciousness, the practicality and «the serious, sober-minded and tactful» attitude to other people from her parents. It is necessary to note the founder of the lineage among the ancestors of her husband, Prince Kalatarov: «a wild Tatar equestrian, Kalat or Kalatar» (Senior of the capsule according to the terminology of L. Belenitsky [5, p. 27]). Having been christened, his descendants faithfully served the Moscow tsar later. Nikolay Nikolayevich Kalatarov, Helen's father, was a high-society man in the novel. The detailed description of the family of the Kalatarovs represents the model of the lineage evolution; in this way the genetic roots of Helen's talents and abilities, her advantages and disadvantages, which are fancifully combined in the only offspring of the German lineage Bach and Russian-Tatar lineage Kalatarov are shown.

(Here, Vs. Solovyov displayed the information that would become the scientific theory about the latent sense of the interpersonal interactions presented as the transactional method of the psychoanalyst E. Bern in the 20th century [8]. The scientist claimed that the character, the life aims and the psychological blocks of the parents were implanted in the child's mind, became his model of behaviour under influence of the educational system matrix and stayed with him to the end of his life. The child could not get rid of the parents' influence as they were always inside him through this matrix). Helen has the aspiration for fun and entertainments from her father, vital power from the Senior of the capsule, the fidelity to her promises and the pride from one of ancestor-warriors, a sound mind, abilities for studying and talents in art from her German ancestors. The other form is chosen for the introduction of the lineage of Count Zonnenfeld-Zonnental, Helen's husband, it is the form of the narration of a haughty well-born German aristocrat about «the history of all German noble families to which the Zonnenfeld-Zonnentals became related within five or six centuries» (I, 41).

The senior of the capsule plays a considerable role in Helen's life, he represents the forces of destiny for the incarnated descendant whose task, according to L. Belenitsky's information, is «to conduct a man invisibly across his life and to present the situations as school problems for the purpose of deepening the life experience of the capsule representative on the Earth and the strengthening of the ascending stream in the capsule» [5, p. 28]. The presence of the Senior is felt in the peripetias in the heroine's destiny, i.e. programming and coding certain events; she is involved in the various situations arranged by her own Senior in order to find the solution to the problem. So, according to the Senior's plan, the capricious Helen goes to Prussia to grind out the defects of her own incorrect behaviour with help of the discipline and the strictness of the aristocratic etiquette.

Helen's / her mother's experiences of marriage are different. Countess Bach loves her dissolute spouse and is reconciled with his unfaithfulness, «gently, sentimentally» loves their only daughter, has the conscientiousness and the prudence of her parents, is completely immersed in her high society duties and happy with this. But Helen cannot use her mother's tactics in her life. She has a firm and stable hostility to her husband and everything that is connected with him: Prussia, stand-offish German aristocrats and the king; it provokes the open opposition of high society to the young countess.

Two lineages, which are ancient enough, are compared in their merits and advantages. Count Zonnenfeld has the value orientations that are different from Helen's ones. The guiding purposes and the targets which he designated for himself are fully concentrated on his promotion and professional achievements in politics. The count is diplomatic, pedantically consecutive, self-satisfied, strict and fair, patient and judicious, a faithful and exemplary husband, unperturbable, quiet, strong-willed, frigid. The reasons for his marriage are also based on political interest: he hopes «to serve his king» with his wife's help in Russia (I, 49). Helen has the polar characteristics: she is capricious and this is her dominating feature; therefore, she suffers from Prussian discipline, there is nothing of German origin in her except for the German blood of her mother, patience and restraint inherited «from her mother and grandmother» as well. She has a Russian soul and hates all German things only because a German is her unloved husband. However, she has to master the new level of aristocratism as the ethics of the relations in high society at the Prussian court and to form her behavioural style. The author explains Helen's unpredictability by the influence of her Tatar ancestors and the uncontrollability of temperament in the lineage founder Kalatar. She realizes that her marriage is hopeless, and she thinks about the inevitability of its rupture.

Thus, Helen as a wife is introduced into the world of the other lineage because the spiritual development inevitably passes through the knowledge of the different lineages regarded as the source of power and energy. Therefore, Helen's rejection of her husband is the manifestation of her rejection of his lineage as well. L. Belenitsky notes: «the studying of the world of the ancestors <...> includes three fields: the field of studying the Lineage (Lineage capsule), the field of the conscious practical studying of the other lineages and their capsules, the knowledge of the Death kingdom and the God Yama» [5, p. 27]. Helen and her husband pass the first field from this triad, do not pass the second field, now the last third field expects them. There is the information about

the death of the count in the end of part II and Helen's death in the end of part IV. The divorce did not become the blessing for the spouses: they parted with each other with the feelings which were far from tenderness and love, remained in deep incomprehension and unacceptance of the reasons and the factors of their destiny that formed them as a couple. The count and the countess did not pass the test for compatibility of their characters and interests in the marriage, did not execute their life mission. They do not have any prospects for further development; therefore, their deaths are perceived as the natural finish of the unfortunate experiment.

The biographies of Potyomkin and Catherine II in the novel are not fully presented, there are only some details which make it possible to highlight the basic aspects of their lives as projections of the life mission of the heroes in their activity. There is no family tree of the heroes in the narration as the information about their lineages at the moment of the novel writing was so well-known that there was no necessity for its reproduction in the novel. All attention is concentrated on the importance of the figures of Potyomkin and Catherine II, the importance of their achievements for Russia.

A number of the interconnected events reflecting the life mission in the biographical details is traced in the biographical sketch of the prince. It is shown by the introduction of a special image-symbol of the determining star. The following stages are separated in the biography: 1) childhood; «the miraculously fine» star did not influence his destiny yet; 2) adolescence; Potyomkin's will was mentioned for the first time here: «the strong spirit is developed in the young strong body»; 3) youth; the transformation of the hero who heard destiny's call; this stage was characterised as the first awareness of the attraction of his mission that was embodied in the form of the star symbolics; 4) the occurrence of the spiritual requirement; he started to search the power sources which could satiate his suffering spirit, he tried to find the meaning of life in faith; 5) manhood; the approach of the moment of realising his dream: destiny introduced him into the future empress's milieu; he was one of the first men who took her part in the palace revolution of 1762; 6) the realization of the activity directed towards the state's transformation. Potyomkin was 40 years old at that moment. His will did not know any barriers, he was at the zenith of fame and power.

However, the omnipotence of the nobleman is one side of Potyomkin's image. The second and more important side is his activity as «the great and fine worker» who is necessary «to the glory, strength and power» of his fatherland. This aspect is marked as the dominating one against the contradictoriness of Potyomkin-personality. His personality is characterised by a high measure of ambition, he is the embodiment of «all human strangenesses, whims and caprices»; however, these negative features of his personality are lost in «the heroic deeds of Potyomkin-the magician»: special attention is given to the mystical aspects of his activity.

The biographical sketch of the tsarina in the novel is introduced as an episode in Catherine and Potyomkin's conversation, it underlined the importance of the signs for the future life mission of the sovereign. Reproaching Potyomkin for his passion for mysticism, Catherine unexpectedly marks for herself the role of signs in her life: she was born during a great church holiday; the soothsayer saw three crowns on her forehead in 1742-43 and revealed the meaning of the determining symbols to the mother of the future empress. «The mighty soul» of the tsarina is revealed in the form of the achievements in the reformatory activity for the benefit of the state as Catherine's mission is presented as the stages of her accomplishments, guiding Russia to the leading place in the world.

It would be logical to expect the introduction of the genealogical tree of Zaharyev-Ovinov as one of the protagonists after the introduction of the genealogical data about the Sonnenfeld spouses. However, Vs. Solovyov chooses the other way for the representation of this character's biography. As the writer-historian, he knew the genealogy of the noble lineages. So, the initial «collective» prototype of the Zaharyev-Ovinovs in the novel was the old boyar lineages Zaharyin-Yuryev and Zaharyin-Jakovlev. The representatives of this dynasty became related to many eminent lineages. This lineage played an eminent role in the Russian state.

Old Prince Zaharyev-Ovinov in the novel is related to the reigning dynasty, the manifestation of his nobility is the appreciation of the prince's merits by Catherine II. The

important detail is the fact that tsarina Elizabeth «wanted to be the godmother» for the prince's first-born (i.e. for Yuri). Hence, in spite of the fact that Yuri is the illegitimate son of the prince, he is the godson of the empress, from an old noble family noted by the attention of several reigning monarchs. The official recognition of Yuri as the only heir-in-law of old Prince Zaharyev-Ovinov is his introduction into the lineage power. Therefore, it is logical to display Yuri's «imperious», «haughty appearance», «natural pride», «force and greatness», awareness of «superiority» and «exclusiveness». The hero's biography is different from the others presented in the novel. There are no dates in it, only the periods of his life and some events marking the termination of each stage and the transition to the next level. It is a life-feat, a life-evolution that finds its reflection in the corresponding form of the biography.

The stages of his history are connected with internal transformations, not external events: these are Yuri's numerous victories over his weaknesses and shortcomings. His life is divided into periods: the first one lasts to the age of 20, the second – to 30, the third – to 40; each period is noted by the special achievements of the hero. There was a star-destiny in Potyomkin's life, there is «a voice» in Yuri's life which calls the hero to execute his «mysteriously great» mission. The first period is characterised by the intuitive search for the Path and is connected with Yuri's training. The beginning of the second stage is defined by the presence of the first bifurcation in his life: the orienting to the social or spiritual Path of his development. Yuri's social way would be formed by the patronage of his influential father who could help promote the hero's career. The spiritual Path would be characterised by the choice of the life out of society– «the mysterious destiny» on the basis of «free will» that is incompatible with career. Being guided by the instructions of «never deceiving voice», Yuri chooses the second variant. He sees the meaning of life only in scientific researches: «science was his single spiritual food». The peculiarity of his life as a scientist is the absence of strict specialization of interests; his scientific erudition is defined by his non-standard thinking which is independent from the opinions of authorities and scientific schools; it inevitably puts Yuri on the new bifurcation of his Path: to continue development as the representative of official science or to select nonacademic science.

Yuri is not satisfied by the knowledge which he acquired in the course of his researches as the fundamentals of «nature and life» remained «a secret» for him. Using his freedom of strong-willed choice, Yuri becomes the adherent of the mysterious mystical knowledge of ancient civilizations. So, Yuri tries to satisfy his spiritual thirst from new knowledge sources. The hero overcomes not only the mockery of other people, but also his own scepticism about this Path. He faces the new bifurcation of the Path: either to follow the standard opinion in the scientific society about this ancient knowledge («The serious people, particularly scientists, thought contemptuously about it» (I, 250) or to reject the dogma, to discover the ancient science for himself and to study it carefully. Having studied the unknown system of knowledge, the hero faces a dilemma: either to remain in the position of rationalism that was legitimized by the majority or to investigate the grains of ancient knowledge that were not included into the modern scientific world-view. Yuri chooses the second variant as his highest «judges were his own mind, his own feeling»; he remains indifferent to the opinion of others about him. When Yuri decides that everything is «not randomness or nonsense of the mystical imagination», he enters his third life period. It is connected with the years of the intense study, but this is study in the field of the occult science. The hero destroys the spirit's dungeon: «everything is done that is possible for him».

The spiritual condition of the hero is defined by his personal freedom «from any attachments and predilections», he is aimed only at the height of spiritual knowledge. But destiny puts him on the next bifurcation of the Path: as the neophyte, either to accept initiation with its corresponding lifestyle or to refuse it and to remain a social man. Yuri chooses initiation as the only possible decision. The initiation is given by the «elder brothers» – the Rosicrucians of the highest level.

The activity of the hero after the initiation is concentrated on the work of the order. Only after the reaching the peak of the hierarchy can the Rosicrucian see the whole structure in its entirety: «enormous horizons are opened for him at once, he sees all the brotherhood» (I, 269). The initiation is closely connected with the aspects of morals and ethics of Rosicrucian behaviour. The

Rosicrucian knows that his own knowledge and individual abilities are of great value as «the highest justice and the complete impossibility of injustice led to the situation when the mystical hierarchy became the real and natural hierarchy» (I, 270). It promotes the considerable acceleration of the spiritual growth of the disciple.

Yuri, according to the Rosicrucian code, displays his abilities «only for the sake of the absolute blessing, for the sake of helping the human soul to go to the light». His task is to search for and support disciples who are capable of spiritual growth. He can qualitatively perform this task only under the condition of his own advanced development. The hero bears responsibility for his actions: he must correct his mistakes and receive punishment for the disturbances of «the harmonious field of the divine laws». Thus, Yuri possesses all necessary qualities of the Rosicrucian and this fact is confirmed with success of his life as hermit, scientist, occultist.

If Yuri's life is shown as the life-feat in the novel, the biographic sketch about Cagliostro is presented as the description of the errors and the false steps which trap the neophyte. The biographies of Cagliostro and Lorentza are introduced in an unusual way: the count hypnotizes his wife and makes her tell her past in a hypnotic state, he accompanies her story by his own comments. The effect of the double assessment of the story is created in this way: the objective assessment comes from Lorentza, the subjective one – from Cagliostro.

Their simple origin and Cagliostro's significant influence on Lorentza's spiritual formation is noted. The distance between the good manners inspired by the heroine's parents in her childhood and the way of life imposed to her by Cagliostro eventually becomes bigger. Lorentza calls herself «the sinless child», but Cagliostro forces her to be «tender» with the men who are necessary to him because he has the intention of «vending» her, Lorentza is disgusted by the idea of using «her beauty to deceive silly people». Lorentza studies deceit and falsity under the direction of Cagliostro in order to benefit from it. Men fall in love with Lorentza, but she, by Cagliostro's order, prefers only the rich ones who supply the strange married couple with considerable sums of money. Lorentza, with fear, names him the sorcerer, but Cagliostro is proud of himself calling himself «the benefactor of mankind. Cagliostro claims that he is not «the impudent deceiver», he simply possesses «huge knowledge».

The similarity and the distinction between Yuri and Cagliostro as the representatives of the same order are the following: both of them have a powerful occult knowledge, but Yuri uses it for personal spiritual growth, and Cagliostro uses it for vice. However, Cagliostro appears to be happier than Yuri as he loves a woman: he always remains faithful to his beautiful Lorentza.

The biographical sketch about Prince Shenyatev is connected in the plot with the description of the first steps for those who start on the Path and the possible development of their supernatural abilities. The negligibility of this character and the success reached by him with help of the described system prove its efficiency.

The motivation of the magical studies of Shenyatev and his desire to be included in the list of occultists are purely egoistical. Falling passionately in love with the beauty Helen and loving her without requital, the prince is seized with a desire to subordinate Helen to himself using the secrets of occultism and magic. Shenyatev becomes the disciple of Cagliostro in order to develop his personal magnetism. Cagliostro realizes that it is difficult for a common man to succeed in the magical science without following the code of necessary rules. These rules are simple and effective: a daily regimen, diet, refusal of idle pastimes, development of the mental abilities, special practical methods. Taken altogether, it promotes the strengthening of body, mind and will of Cagliostro's disciple (I, 332-335). The given instructions and requirements are usual for all spiritual schools. The results in Shenyatev's life are impressive: «the changes in him were huge», «his magnetic force <...> increased».

However, the unethical purposes of the given experiment lead Shenyatev to inevitable failure. The conclusion of this attempt is constructed on psychological nuances: Shenyatev is tired of showing wonders of the will, his patience runs out but Helen remains as inaccessible as before. The prince feels «offended and made a fool of». His own passions lead him to «despair and fury»;



Shenyatev is ready to do violence to the woman he loves, demands from Cagliostro that he charm her with force of a magician.

The last biography is that of Zynaida Sergeyevna Kameneva, la belle Vestale (the masonic symbolism of this surname can have the following interpretation: «kamen'» in Russian or «stone» symbolizes the initiated person and the highest degree of initiation). The briefest of the biographical sections is connected with the young age of the heroine: she has just graduated from the Smolny Institute and is hardly 18 years old. The writer only lists some facts from her childhood: she is from a poor, not highborn family, she is taken to the Smolny Institute because of «prosperous relatives» in Petersburg. She is a chamber-maid of honour and the favourite of the tsarina at the moment of the narration. All attention is concentrated on the characteristic features of the girl-orphan, her warmth of feeling and spirituality: she is «lively», «cheerful», «very fair», «loves» everybody, has a soul that is open «for each of her friends». Zynaida's charm is in «her surprising female beauty, naturalness and grace given her by nature» and absence of «any coquetry». This triunity makes «the most bewitching impression» on everybody and is a point of «involuntary envy» among her classmates.

The court ball at the Smolny in the presence of the empress is determining in the life of the heroine: the beauty of la Vestale, her sincere admiration and love for the tsarina promote her appointment as a chamber-maid of honour and her moving to the palace: her life is predicted to be quite problem-free. As the spiritual ideal is embodied in Zynaida, the image has no further development because of the impossibility of expressing ideality at the verbal level.

So, the biographies of the heroes as the prevailing line in the narration represent the stage-by-stage evolution of a soul according to the model presented in Great Making of the alchemists. According to this, Helen and her husband's biographies (to be exact, two lineages and their representatives) are the prologue, the starting point of the soul's development. The mechanism of accumulation of the necessary practical skills and qualities of character that gives the possibility to be promoted to the following level in the spiritual hierarchy is shown in the example of this married couple. Catherine II and Potyomkin show their possibilities and abilities of a couple that have reached the heights of social status and performed their life mission. Both the mental world outlook and the scale of the thinking of these heroes, their personal importance as statesmen, their influence on certain historical processes are in the foreground.

Zaharyev-Ovinov and Cagliostro are completely occult characters from the point of view of their world outlook, forms of activity and behavioral motivation. If Zaharyev-Ovinov represents the prospective ideal of the strong-willed superperson, Cagliostro is the bearer of possible errors and undesirable deviations from the ideal model. Therefore, Cagliostro's biography has the form of analysis of the neophyte's errors, but it is not a trial for his crimes. The hero, at least, has a chance for correction. Cagliostro's / Lorentza's biographies represent the other meaning as well: the life and activity of the occult hero and their assessment from the point of view of the social man. The partiality of this kind of assessment is shown, the stereotype of thinking and the misunderstanding of the true motivation of activity of such characters as Cagliostro. The examples of Shenyatev, Cagliostro, Zaharyev-Ovinov and Zynaida Kameneva are also the illustrations of the evolutionary spiritual development of the heroes, the initial stage is reflected in the example of Shenyatev, the result of an individual spiritual evolution is embodied in Zynaida as an image-symbol of spiritual perfection.

There are three types of beauties in the novel who play an important role in the narration: Lorentza, Helen and Zynaida. Lorentza's beauty is fascinating but it is an empty and thoughtless nature that is hidden under her attractive appearance; her role is to entertain and to be a toy in a man's hands. Forming a pair with Cagliostro, Lorentza participates in his magical activity and, in this way, develops her own abilities. It is one variant of the spiritual development for a woman in the form of a married couple in which the husband is the leader. Helen possesses bright terrestrial beauty. She is a sensitive intuitionist; she has a lot of natural talents and natural inclinations as well. But the heroine does not possess sufficient will power, firmness, independence of thinking to overcome her life tests. Therefore, her unique nature does not attract the man she loves. Zaharyev-

Ovinov woke her «from a long dream», captivated «her soul, heart, life». But he loves her with a terrestrial love that is incompatible with his model of spirituality. Helen – a forerunner of an ideal, strong, spiritual woman – dies, giving the way to Zynaida who personifies the summit of female beauty and replaces terrestrial values with spiritual ideals.

The multiple meaning of the images of Zaharyev-Ovinov and Father Nikolay in the novel is shown in the form of the symbolical opposition of science, religion and esoterics. It is conventional that religion and science represent two fields which are at war and do not contact each other, although they exist simultaneously, each of them satisfies the needs of people in its own way. E. Shuret reasonably specifies that «religion addresses the heart, it takes its magical force from here; science addresses the mind, it takes its insuperable power from here. But a lot of time has already passed since these two forces stopped understanding each other» [41, p. 2]. G. Lebon in his work also marked the defining role of religion and mysticism in the life of an individual, a people, a race: «Religious ideas are among the most important leading ideas of any civilisation. The majority of historical events directly followed changes in religious faith. Mankind's history has always been parallel to the history of its gods. These children of our dreams have such a strong power that even their names cannot be changed without causing immediate shock to the world. The birth of new gods has always meant a dawn of a new civilisation, their disappearance has always meant its falling. We live in one of those historical periods when the heavens remain empty for a while. Owing to this, the world must be changed» [28, p. 146].

At the end of the 19th century mankind summed up the results which had to mark the new purposes of progress. All human knowledge fields (scientific, esoteric, religious) were qualitatively changed in connection with the inflow of new ideas which caused the transformation of all kinds of thinking, consciousness, forms of life itself; it was understood as the external display of the uniform aspiration of mankind to spiritual generality, rapprochement and synthesis of contradictions. One of the possible ways consisted in the unity of science and religion with the help of philosophy and mysticism which defined the points in common of the previously irreconcilable parties and their world outlooks and in this way displayed the base structure of the doctrine that found its original interpretation in scientific and religious thinking.

The opposition of academic science and esoterics is represented in the example of Yuri Zaharyev-Ovinov, the scientist and the Rosicrucian. Each man is born for knowledge; but, taking a great interest in its different forms, he starts to absolutise some types of knowledge and to ignore other ones: it leads to the deep dissonance and extreme degree of animosity between science, religion and mysticism. According to V. Shmakov, science represents «the aspiration of the human spirit for realising itself in the differential synthesis of nature created with help of external experience in the material world» [40, p. 8]; being the external form of the informative process, science is always objective; «mysticism is the aspiration of human spirit for realising itself in the differential synthesis of nature with the help of internal experience, i. e. the consecutive identification of the separate aspects of the personality with the external material world» [40, p. 8]; the process of mystical knowledge is always subjective. Therefore, an opposition inevitably appears.

The supporters of mysticism try to find the ways of reconciling the conflicting parties, their position is reflected by Vs. Solovyov in the novel: he predicts that the representatives of academic science will refuse «the contemptuous smile» about the achievements of the mystics and recognise them as their full partners, their activity will be regarded as useful and fruitful. The writer develops the same idea later: the mission of two contradictory directions consists in the generalisation and the new synthesis of the intellectual and mystical baggage collected by mankind over millenia. He substantiates the point that the truth is only one, but it can be dressed in different clothes, so it is possible to approach it in different ways. All kinds of knowledge have the equal rights for existence as they mutually supplement and confirm each other; the real scientist, as the writer believes, should know both ways, combining them harmoniously in his practice. The same thesis is put forward in the research work of a contemporary of Vs. Solovyov: «the real magician is equally omniscient both

in mysticism and in positivism, the combination of these two currents of human thought is a sign defining the concept of the magician» [40, p. 8].

The representatives of the mystical direction are assured that modern academic science and religion originate in the esoteric world outlook, the seven hermetic principles bring together the ancient doctrines with the modern scientific postulates and doctrines. Science in the course of its development, probably, will take advantage of the fruitful ideas of mystics in order to find the compromise with the third irreconcilable party – religion.

According to the ideological meaning of the images of Yuri-scientist and Father Nikolay-priest, a certain form of their biographies is introduced into the novels. So, Yuri's life narration has the form of the dry report about the completed scientific work with inclusion of the important point about the two higher educations of the hero: the academic scientific one and the non-standard occult one. Therefore, the introduction of the description of the hero's educational and administrative activity in the Rosicrucian order is rational, it logically goes from the symbiosis of his unusual education. Yuri's scientific and occult work is presented as a twofold process realised in parallel by the hero as the consequence of the height of his intellectual level, encyclopaedic knowledge and breadth of his informative coverage of reality. It is briefly said about Father Nikolay that «he ended his spiritual education in Kiev, but he did not show anything special» (I, 287). In this way it is underlined that the given character does not have the extraordinary mental abilities which are similar to those of Yuri; the basic accent is put on the religious faith of Father Nikolay as the dominating factor of his soul's development. The author's conclusion becomes evident: higher secular or occult educations are necessary for the mind's evolution, faith is indispensable for the soul's evolution. It is possible to present this figuratively as infinite horizontal (mind, intelligence) and vertical (faith, religion) lines, inevitably forming the ancient symbol – a cross – at the point of their intersection: it is a component of the Rosicrucian symbolics; both directions are the evolutionarily important and necessary components of progress and development.

Thus, the unity of the heroes (Zaharyev-Ovinov and Father Nikolay) symbolically displays and originally reflects the modern intellectual level of man, the understanding of truth and progress, the comprehension of unity of the doctrines and the necessity of the reconciliation of the contradictory parties – science and religion – in a synthesis of all doctrines on the basis of mysticism.

## **11. ARTISTIC SPECIFICITY OF THE SYMBOLIST NOVEL: THE REALIZATION OF THE SYMBOLIST PRINCIPLE IN THE NOVEL'S POETICS EVOLUTION OF THE PROTAGONISTS**

In the novel «Great Rosicrucian» the forms of development among the adherents in both directions (magic of the «right» and «left» hand) and the prospects of their spiritual development according to the orthodox model are presented. The novel consists of three parts, each of which is devoted to one of the magicians. The analysis of Cagliostro's activity is presented in part II, Yuri and Father Nikolay's activity – in parts I and III. These heroes possess the breadth of choice in making decisions and the variants of their own actions: if they are encouraged by their destiny after the realisation of the different actions, they feel happy; if they are punished, they feel unharmonious and unhappy. The role of the epilogue is to underline the basic conclusions of the trilogy. Taken together, three characters go along a single path, but it is broken into separate stages with the estimated results in the end.

We start the analysis of the artistic features of the characters with Cagliostro's image. In the novel «Magicians» he is presented as the magician-adventurer, his image is closely connected with the introduction of the hypnosis motif and those moral/ ethical problems which are found after its practical usage. Therefore, these are the abilities of the hypnotist and the suggestor that are underlined in Cagliostro's image. Hypnosis was considered as a supernatural phenomenon in the 18th – 19th centuries; although hypnotic states had been known to the mankind for a long time, the term «hypnosis» appeared only in the middle of the 19th century. Vs. Solovyov notes the appearance of the scientific schools which studied hypnosis and the real tendencies in science of

that time: the appearance of French, German and Russian scientific schools studying the hypnosis phenomenon.

The comparison of the variants of hypnosis (there are more than hundred of them) allows one to make the conclusion that the method introduced into the novel «Magicians» (I, 129-134; 348) matches the Faria method or fascination (from Lat. fascinare: to fascinate). Besides this hypnosis method, Cagliostro is able to use the suggestion method which he successfully uses at the first meeting of Egyptian masonic lodge (I, 325-327). It is known from the novel that Cagliostro is of simple origin, but he pretends to be a count, which is an additional factor in his influence as «a suggestor with higher social status possesses greater potential force than that one who has lower status», V. Kulikov notices [24, p. 56]. Cagliostro's emergence is accompanied with splendour and magnificence, creating an initial effect of prestige; the demonstration of his suggestion abilities in combination with the information about this magician, spread beforehand, creates the authority of the suggestor. At last, the episode of his hypnotic influence on Helen is introduced (I, 349-355), when the heroine subjected to suggestion executes all orders of the hypnotist like an automation. The typical feature of this stage is the obedience of the hypnotised person, so, it is a source of great social danger and threat.

But at the crucial moment the process of countersuggestion and decoding is started with help of Zaharyev-Ovinov's willpower, it is perceived as another session of hypnosis with the posthypnotic suggestion: to forget everything. The process of countersuggestion is introduced without details, but its power is shown in the result. Thus, is explained the hypnosis process in the example of Cagliostro and the decoding process – in the example of Zaharyev-Ovinov.

In the novel «Great Rosicrucian» the author's interpretation of the image of Cagliostro (the powerful magician) is different from the image presented in the novel «Magicians» (the fraud), the meaning of the image is completely changed as the social importance of the count's activity and the impossibility of hiding the level and the status of the magician in society are put forward. The evolution process of Cagliostro is omitted, so, both novels represent two different people. We present this contrast schematically for descriptive reasons:

*The novel «Magicians»*

- 1) the villain, the adventurer
- 2) the charlatan
- 3) the commoner-adventurer who misappropriated the title of count
- 4) the extortioner
- 5) the criminal
- 6) the deceiver
- 7) the rogue
- 8) the perjurer of the Rosicrucians

*The novel «Great Rosicrucian»*

- 1) the good genius, the benefactor of mankind
- 2) the excellent healer
- 3) the nobility considers it an honour to be invited by him
- 4) he gives big sums of money to the poor
- 5) he amazes by his generosity and charity
- 6) the talented psychologist
- 7) the remarkable scientist
- 8) the truthful man

In novel II, the version of Cagliostro's belonging to the dangerous left path in magic is developed, his antagonist Zaharyev-Ovinov passes along the more ethical right path. There is a direct indication of this in the scene of the last meeting of Cagliostro with the luminous instructor of the Rosicrucians (II, 201-203). Zaharyev-Ovinov thinks that Count Cagliostro is «the miserable brother», he urges him to change his lifestyle and to be content with «a modest destiny». Yuri sees an exit from the spiritual deadlock in the search for «true happiness», although he is not absolutely assured of what sort of happiness he seeks. Cagliostro feels his hesitations and ventures to suggest his own experience of deciding the problem: «we are absolutely different people; nevertheless, I can teach you something», «I knew and I know minutes of true happiness» (II, 202). This friendly conversation («the involuntary mutual sympathy flashed in their glances») was impossible between the quarrelling heroes earlier. The prince saw the perjurer in the count, the count considered the prince to be the persecutor and the executioner. Now, they realise their internal unity as searchers for spiritual values, and they cannot help respecting the choice of each other. Boldness and courage cause their mutual liking. They are not enemies anymore, they are lonely wanderers who casually meet at the crossroads of their spiritual paths, benevolently analyze, estimate and weigh their

mutual achievements, part with each other: «they silently embraced», «their hands met in strong handshake. Cagliostro went to the left, Zaharyev-Ovinov went to the right» (II, 203).

In the new approach of Cagliostro's image interpretation, Vs. Solovyov tries to display the principle of the dialectic unity of the positive and negative poles in a man who is a battle-field of light and darkness for superiority in the human soul. Good and evil, light and darkness are equally strong, but, as a rule, a man is inherently too weak and it is easier and quieter for him to yield to darkness in order not to cultivate light. It is a man with a strong spirit (Cagliostro is sure to be the strong personality) who is capable of struggling. The hero speaks about this in the following way: «human life is a struggle, the point is to become a winner in this struggle. Silence, calmness, absence of any struggle is dream, death, but I am alive and live with this struggle» (II, 127-128).

Demonstrating Cagliostro's contradictoriness, Vs. Solovyov starts with his own vision of the strong and weak points. So, he notices the knowledge of the subtle psychological techniques of the count that can influence human behaviour: it helps the hero to collect a «plentiful harvest» because of love of the philistines for secrets. It was for this reason that his numerous Egyptian masonic lodges in Western Europe were a huge success: «He lit a candle with his skilful and experienced hand and the midges rushed to this light from different directions» (II, 142). Numerous examples display the absence of practical work in the lodges, but the sessions were arranged fascinatingly and amusingly and the count quickly devastated the purses of Egyptian masons in exchange for his performances.

Especially underlined is the fact that the natural abilities, the esoteric knowledge unknown to his contemporaries and the extreme degree of natural adventurism pushing the magician to «the most impudent exploitation of human weaknesses, charlatanism and different mystifications» are fantastically mixed in the famous Cagliostro (II, 142-143). The count (improviser, actor and psychologist) sincerely enjoys his mystifications, he often operates spontaneously and inspiredly; he skillfully influences the feelings of simpletons with an external tinsel that promotes his increase in personal attractiveness. But he is completely frank only with Lorentza: «People <...> are silly, credulous and insignificant, that is why there is no sin in using their nonsense, lightness and negligibility, doing a good thing both for myself and others. If there is illness, suffering, poverty, grief, I must help, not thinking of the nonsense and negligibility of those who suffer. Let healthy, happy and satiated people give me money for this help. And, in addition, I will enjoy the display of their dull-wittedness <...>. I love such shows very much» (II, 144-145).

However, first of all, the count is a true scientist and researcher who shows the strongest and best lines of his mind and spirit in the solitude of the laboratory; it is impossible for him to profane the secret knowledge for fools, he reveals himself only in some situations in front of the true experts. The same insatiable thirst for knowledge involves him in the Rosicrucian Order. But he abhors the necessity of the adhering to asceticism, the deprivation of life's pleasures that prevails in the order. It is obvious that contradictions are introduced into the nature of his personality: he is «an embodiment of a huge force connected with the same huge powerlessness» (II, 142), and «he alternately drinks either from a force source or a weakness source» (II, 143), claims Vs. Solovyov.

Cagliostro admires Zaharyev-Ovinov's force; Yuri, in turn, recognises Father Nikolay's superiority. An ascending line of spiritual hierarchy is formed; its top is occupied by the saint, the middle link belongs to the magician, the adventurer is at the bottom of it.

The contradictions between a wise man and an intuitionist, a mind and a heart exist in Father Nikolay and Yuri. Yuri believes that people like him are at the top of evolutionary and spiritual development, as he perfectly operates his body and his thought. Esoteric knowledge gives him the power which surpasses the power of any terrestrial ruler: it is the power over nature or the material world. But the path of knowledge – «brilliantly passed school of wisdom» – does not bring the hero to happiness. Life gives him a hint about the possible decision: the wise man can experience love for the world and God through love for a beloved woman and, in this way, he can reach enlightenment as a new stage of spiritual development. But it contradicts his key rule: the adherent is obliged to be single in order to acquire the power over nature, as «no terrestrial passion,

no attachment should confuse his soul» (II, 240), otherwise he will be turned from nature's lord into nature's slave.

The plot development refutes the above statement as an erroneous one. Two heroes – Father Nikolay and Yuri – are faced in a series of the key debates about the power of universal love and mind power. Yuri does not understand his brother's arguments until he accepts the simple wisdom of his philosophy of the heart. He goes down from his peak of intellect and height of will to the earth, i. e. he performs the act that the Rosicrucians call «the falling into matter». But, instead of falling, he goes up to the qualitatively new level of Father Nikolay's spirituality. The happiness / love philosophy becomes his new philosophy reanimating him from the deep spiritual crisis: «a life without happiness is death» (II, 261).

The happiness of knowledge is short-term and transient, so, does not amount to eternal truth, the true «happiness is in love». Hence, the wise men of the ancient world are mistaken in the fact that knowledge is the purpose of the human existence because it brings «gloom and cold» and cannot satisfy the soul's requirement for «light and heat». «Love is above knowledge», it is affirmed in the novel, as «heart is above intellect. A man who brought his intellect into his heart and lodged it there reaches happiness and is inspired with love. What about knowledge? Knowledge comes, it inevitably comes when intellect is brought into the heart» (II, 261).

This important point of the philosophy of happiness is introduced into the novel's basis and gives the clue to the author's plan. Love, instead of intellect, crowns human spiritual evolution. In order to understand this, the prospective adherent (Yuri) has to go through the temptations of the secret knowledge, giving him force and power; has to reject his own arrogance and see the illusiveness of this kind of power; has to go through the torments and the sufferings of his soul and body; has to know the bitterness of loneliness; has to come to the obvious simple truth: happiness is in love, in the union with the beloved or with the object of love (God).

The plot development of the dilogie serves an illustration of the stages of the path of the heart: this path cannot be passed without a partner, it can be passed only in a pair. So, in novel II special attention is given to Yuri and Father Nikolay's unhappy private lives. Father Nikolay is a saint, he feels sharply the slightest disharmony of human relations. It is important for him to heal not only the body, but also the human soul, he actively helps everybody: «a lot of people go to him: either the common people or the barins» (II, 79). However, his wife Nastasya Seliverstovna sees only «God's fool» in him because everything for which the others strive (money, honours, wealth) is not valuable for him. Both Yuri and Nastasya try to find their own happiness in life; Nastasya sincerely believes that her happiness can only lie in the successful career of her husband. The absence of ambition and the business acumen in him is, in her judgement, a sign of stupidity.

The dissonance in the family and the spouse's misunderstanding of his activity and mission are painful for Father Nikolay. He says that Nastasya is «his cross» which he bears throughout his life, patiently and resignedly enduring her abuse and even manhandling. Their stay in the capital becomes the crucial moment in their relations: Nastasya sees with amazement the respect and the worship for her «pope» from the side of other people, their admiration for his activity and the sincere love for him. Nastasya's conversation with Metlina becomes the determining factor in the definitive transformation of Nikolay's wife. The recognition of Father Nikolay's sanctity is the real discovery for Nastasya. Thus is affirmed the necessity of the existence of such people like Father Nikolay: all people are «God's children», but they are blind and can not see Him themselves; those who penetrate mentally are unable to look at His light. Only the saints «can look at Him», see the ways «how to create His will and to be the intermediaries between Him and the blind, those creations who have a darkened mind» (II, 211); it is Father Nikolay who is this kind of man.

This discovery helps Nastasya to become enlightened, it develops her ability to see and to understand phenomena of life from different points of view, and it promotes her spiritual rapprochement with her husband. It is significant that this occurs approximately simultaneously with Yuri's similar spiritual transformation. Both of them – a man and a woman – find their happiness in love and in the unification with their beloved. So, Yuri feels a related soul in Nastasya during their acquaintance because she finds «light and heat», i. e. she becomes the person who is

happy in love. The wife's transformation is natural for Father Nikolay: he asked God about it, and his desire was performed. Yuri is in a more difficult situation: he is presented as the bearer of the secret knowledge, the faithless «magician». Therefore, Yuri's consent to marriage means the beginning of the deep processes of his soul's purification and renovation, the opening of his heart to faith, love and kindness, the result of which is «sudden enlightenment» (II, 256).

One of the themes touched in the novel is the theme of secret occult organisations. Two of the protagonists – Cagliostro and Zaharyev-Ovinov – are members of a secret order. Personally, Cagliostro founds a network of Egyptian masonic lodges with corresponding initiations for their members. The initiation procedure becomes the necessary stage for Yuri in his attaining the highest Rosicrucian status, Cagliostro's initiation is presented in detail. Three scenes of meetings of the teacher-leaders of the order with analysis of the purposes and the problems of their activity are carefully described. The secret order itself is another generalized character that substantially influences the events and, hence, requires more detailed consideration.

The structure of the Rosicrucian Order in the novel is presented in the form of a pyramidal hierarchy in which there are numerous masonic lodges at the base. The lodges are headed by the most capable «workers», the most experienced are selected from them; they receive secret information about the order's functioning. The teachers supervise their adherents, but the same teachers are, in turn, headed by a spiritual leader or «father». The place of «the seniors» is fixed after the teachers, the ascension according to the stages of the hierarchy is shown in the example of «the young» or the common disciples. All members swear not to disclose any sort of secrets including information about the membership of the organisation: that is why Zaharyev-Ovinov in the novel «Magicians» pursues Cagliostro, making hints to the listeners about his belonging to the Order and frankly telling about his initiation. By the way, A. Crowley mentions that the famous magician E. Levi also was connected «with a vow of secret to the Order of the Initiated who gave him the secrets of Taro» [11, p. 14].

The purposes and the targets of the organisation are stated in the policy statement of «the father» during the procedure of Yuri's acceptance of the teacher's duties (I, 264-266). This policy statement includes the following points: following the ancient tradition; the selection of the most deserving disciples in order to transfer «the lamp» of knowledge to them; the indefatigable lifting according to initiation through the stages of hierarchy; the development of the will as the foundation of power and the prototype of the highest will; the overcoming of obstacles as a method of developing of the will; the will as a tool of the control of electrical-light fields; the irreproachability of thoughts and actions; the absence of the personal motivation of self-interest in spiritual activity and the constant overcoming of spiritual laziness.

The neophyte acts according to a certain motto after initiation. This is displayed in the novel in a slightly disguised, but well recognised form: «Be able to see truly and to wish fairly, be able to dare to do everything that your conscience permits you, be able to be silent about your plans <...>. And if tomorrow is the continuation of your persistence, patience and efforts made by you today, go firmly, go to your purpose» (I, 163). The initial formulation of the motto is known as the four precepts of a magician: to know, to dare, to wish, to keep silence. This motto is analysed in a more detailed way in W. von Ukskull's work [33, p. 52-144]. A. Crowley also focuses attention on the motto as the four magic virtues: to know, to dare, to wish, to keep silence, which, in the sum, lead to the fifth one: to go forward [11, p. 92]. The Rosicrucian Order in the novels has the motto: «Omnia cum pendere, numero et mensura!» (I, 121) which means: «All is weighed, counted, measured». Yuri's motto – «to go forward and to rise higher and higher» (I, 276) – represents the standard formula of spiritual evolution. The mottoes of the other magicians in the novel are not noted.

The second procedure of the initiation is described in detail in the form of Cagliostro's story about his study and initiation by Egyptian priests. His fantastical narration is based on a documentary basis. The work «Magic History» (in 7 books) by P. Christian was published in 1870, one of these books was named «Mystery of the Pyramids» [33, p. 17-50]: it was about neophyte initiation into the Egyptian priestly order. Christian's text is retold by Vs. Solovyov in a manner quite close to the original variant, with the usage of the same details and key moments which were

in the original, even the phrases from the primary source are included into the new text in several cases.

We will indicate the key moments of the initiation procedure from the novel which coincide with Christian's work: interpretation of the symbolics connected with the sphinx; stages of passing the test of four elements; the story about the choice of cup; scene of the punishment for perjury, etc. The section in which 22 Major Arcana are interpreted is missed. But they will be described subsequently as 22 rules of development of the will that are the most precious treasure of the Rosicrucians (II, 292). Besides, they are incorporated into the structure of the image system in the novel and are involved as the foundation of the image-symbols of the heroes: so, symbolism of the image of Zaharyev-Ovinov is based on the representation of the glyphs in the arcanum «Magician», the image of Zynaida Kameneva is based on the arcanum «High Priestess», the image of Catherine II – on the arcanum «Empress», etc.

The specific lifestyle of the initiated man is presented in the example of Zaharyev-Ovinov. Although Yuri acts as the Rosicrucian-teacher in the novel, he is not enlightened, and this is the supposed reason for his unhappiness. The search for happiness of the hero is closely connected with his refusal / acceptance of marriage. Love for Helen is rejected by the hero as a feeling that is incompatible with the Rosicrucian code. Therefore, it is difficult for Father Nikolay to incline Yuri to a marriage which should be perceived allegorically as an image-symbol of the metaphysical marriage, the union of the Sky / the Earth and another form of the highest initiation. The important condition of the metaphysical marriage is the reconciliation with the father. The hero in the novel has his physical father and his spiritual one. At first, Yuri is indifferent to his natural father, he recognises only the leadership of the spiritual father. But later, the enlightened hero is reconciled with his physical father (the symbol of the Heavenly Father) and marries, as the hero is identified with the Father by means of the symbolical marriage with the Heavenly Bride; after that he receives divine qualities.

Sacral marriage is the peak of Great Making of the alchemists, the symbol of the reconciliation of the spirit with matter, physical human nature with the transcendental nature of the Creator. It is important that the ritual marriage procedure is framed by the double approval of the pairs of the characters: the natural father and the tsarina (image-symbols of Heavenly Father and Regal Goddess of World), Father Nikolay and the phantom of the deceased Helen (image-symbols of the spiritual leader and the representative of the spirit world); this form of framing represents the duality principle in the novel as well. The hero receives the status of Great Rosicrucian.

The results of the initiation passage are revealed in the great epilogue. Having become identical to Creator, the hero receives the ability to create (the images of the healthy, happy children in Yuri's family correspond to the symbolics of the divine child in alchemy). The hero steps across the boundary of death. For this purpose, the scene of the meeting and the duel with his enemy Albus is introduced into the epilogue. The high spiritual status of the hero repulses the enemy's attack on him: Albus perishes, Yuri remains alive. The scene symbolics consists in the fact of finding physical immortality after the initiation ceremony («rejuvenation of the tsar» according to the alchemical terminology) by the hero.

The initiation passage has a consequence: the mission's reception in the human world (it is not described in the novel). The symbol of the mission's realisation by the hero is the establishment of «the world of love and happiness» for people. His guide (Father Nikolay) is next to him. Both of them are symbolically compared with the gardeners whose works «feed mankind». The changed hero lives in Russia and serves as the instructor for his compatriots, this defines the scale of the hero's activity after his initiation.

The introduced ritual of the Christian prayer (performed by Father Nikolay) is presented in the symbolical verbal formula (the pair «prayer / ritual» in the novel symbolises the internal unity of the verbal religious rituals based on faith and the cult rituals of worship based on specific sacral spells and actions). In the course of the prayer, the hero (Father Nikolay) has an opportunity of direct contact with transcendental forces, he becomes the conductor of the divine qualities which are used for healing, asking for benefits, thanksgiving.



## 12. SYMBOLISM AND OCCULTISM

### MYSTICAL MOTIVES IN THE CREATIVITY OF RUSSIAN WRITERS AT THE BEGINNING OF THE 20TH CENTURY

The general picture of Russian literature at the end of the 19th – beginning of the 20th centuries represents a mosaic of the various directions, currents and tendencies in which esoterics and mysticism took a special place. The esoteric background inherent in the literature of the considered time owed its existence to the extraordinary interest among the representatives of literary circles in the occult sciences and the secret societies in connection with the occult revival process in Europe and Russia. It is an unquestionable fact that occult theory and practice were in the focus of interest of many writers and were embodied in their creativity, which cannot be analysed comprehensively without noting this major factor. It is possible to mention A. Bely, V. Bryusov, N. Gumilev, Vyach. Ivanov, A. Blok, M. Kuzmin, K. Balmont, M. Voloshin and others among these writers. The bright mystical poetic inspiration in their works appears, on a closer examination and more careful analysis, to be the direct consequence of their contact with the doctrine of mystics, occultists and hermeticists, whose influence was so great that it reconstructed radically both the world outlook of a creative person and his vital strategy. Most talented writers quite often became venerable occultists as well. The popularization of «The Secret Doctrine» by H. Blavatskaya, in which special attention was given to the importance of symbols (directly connected with the perception growth of the personal sensations of the highest worlds) promoted this process as well. Symbols, forming an unintelligible language for those who were not initiated, expressed an artistic essence as the form of the embodiment of the soul of the universe which was comprehended by the poet through his intuitive / mystical creativity. Poetic creativity was also considered as an occult power that solved the problem of the world's reorganisation. Hence, the target of literary criticism is the studying of the power of the occult doctrine's influence on the writer's word outlook and, accordingly, on the realisation of these doctrines in artistic creativity.

Remarkably, the manifestation of attention to mysticism and occultism in Russian writers at the end of the 19th century coincided chronologically with the time that followed after the publication of the novels «Magicians» and «Great Rosicrucian». Vs. Solovyov was the first who introduced the new occult subjects and the ways of their interpretation into Russian literature in such a large-scale form that it provoked the awakening of a durable interest in the information, stated in the dilogie, both inside and outside literary circles. The dilogie became the first work of art with an occult and esoteric content representing the harmonious system of occult terms, symbols, knowledge, practices. Actually, it was the first time when a public declaration was made (by Vs. Solovyov in his dilogie) about the existence of the secret Rosicrucian Order possessing its own occult doctrine. It provided an outburst of interest in the intriguing and attractive content of the dilogie and in its author as the possible representative of the mysterious Rosicrucians: Vs. Solovyov became popular enough. It was also the doubtless evident fact that the dilogie themselves, representing an integral part of the sociocultural context of that epoch, became the part of the reality of Russian life. The writer undertook the task of establishing a natural link between the secret and obvious points, the past and the future, he transferred, by means of his dilogie, the baton of the creative relay race to the symbolists and the modernists as the representatives of the new literary direction.

Russian symbolists and modernists in their creativity, surely, could introduce their own understanding of occult terminology. The primary codification, initially inherent in the occult tradition, varied with the writer's creativity which received a context of private belief or an aspect of specific sense and, even so, remained secret esoteric knowledge. It is possible to assert with certainty that attention to mysticism and occultism was defined by the perception of this field as the alchemical area of the highest level, the way of spiritual enrichment, the soul's transmutation and evolution with use of the symbols as a certain alchemical code. Mysticism and occultism through literature and poetry were included into the system of the fundamental traditional values of Russian society of the considered time.

It is possible to distinguish F. Sologub, D. Merezhkovsky, Z. Gippius and others among well-known modernist writers at the turn of the century, but we think that one of the most typical representatives of Russian modernist literature is M. Kuzmin, whose creativity has a lot of things in common with the creativity of Vs. Solovyov, owing to the thematic generality of Vs. Solovyov's dilogie and some of M. Kuzmin's poems as well as the unity of one of the protagonists (Cagliostro) in their works.

It is an evident fact (known from Kuzmin's diaries) that the poet knew the occult sciences and connected his creativity with esoteric doctrines. It is doubtful if one can now restore in full the level of the writer's absorption in the secret sciences; but it is possible to claim with certainty that he possessed a certain system of occult knowledge composed, most likely, from fragmentary information from diverse occult sources; he selected the chains of his own sacral mythologems from this fund and voluntarily interpreted them within the occult doctrine.

A variety of esoteric schools and doctrines were widespread at that time. Kuzmin, certainly, was familiar either with occult primary sources or, at least, with their theoretical fundamentals. Therefore, it is unlikely that there could be found in his works a detailed exposition of the basic occult truths. The logical sequence of the exposition of the mystical doctrines which affected his world outlook is close to zero. The base principle defining the structure and the pithiness of his works is the system of the occult symbols, which are recodified by the writer as well. The inner meaning of his own work was more important for him than the conformity to the spirit of the esoteric doctrine. He was a researcher into secret truths: it meant the interlacing of many esoteric points and an orientation towards different esoteric doctrines in his creativity; taken altogether, it indicated the individuality of his own way that was paved (imperceptibly to strangers) with his constant personal efforts as the result of the reflected influence of the sacral knowledge on the writer's perception of the world.

N. Bogomolov claims that M. Kuzmin «passed through a quick evolution of religious view points in the second half of the 1890s: he (resolutely and for a long time) renounced traditional Orthodoxy, he was, at first, on the verge of Catholicism, then he was proposed 'a la carte to become the member of Pashkov's organization or to listen to Father Alexey Kolokolov's sermons, then he started to be interested in the Old Belief, without actually going over to it, but considering this possibility» [9, p. 12]. He always quickly perceived everything that concerned the occult doctrines as «Russian reality <...> forced a person <...> to search for any exit, which could not be the same for everybody» [9, p. 12].

In 1906-1908 the writer plunged into the mystical atmosphere reigning in the milieu of Vyach. Ivanov. He experienced the meditative technique practices under the direction of A. Mintslova (an occultist and a mystic who influenced greatly the personal, spiritual and creative development of a number of the symbolist writers) [9]. The results of meditation found their reflection in Kuzmin's lyric poetry; the personality of Mintslova, his occult guide, would be embodied subsequently in the stories «Double Confidant» (1908) and «Dead Woman in the House» (1912). The writer displayed his personal life adventures of that time, his own feelings as well as thoughts in two heroes from the first story – Fortov and the poet Adventov, who represented the double portrait of Kuzmin. Like the poet himself, Adventov composed a poem «Leader» (that was similar to the title of Kuzmin's poetic cycle «Leader»), some other lines introduced from the verses were the modulations from Kuzmin's poetic cycle «Streams». Thus, the story was the reflection of Kuzmin's life situation in which Mintslova was a significant figure. In 1912 Kuzmin, who broke off with Ivanov and reoriented his interests into another field of spiritual searches, was already strongly opposed both to mysticism and to Mintslova, he represented her in a comical variant (in the story «Dead Woman in the House») as an occult charlatan who hid primitive sexual harassments (towards the protagonist) under the guise of spiritual communication.

Despite this contradiction in his relationship with occultism, it was Kuzmin who named the occult sciences «the aunt of the arts», as he believed that art and occultism had the same theme for research, but it was possible to present this theme more brightly and deeply through poetic diction than via the source language.

His first lyrical collection «Networks» (1907-1908) had the poems with simultaneously biographical and mystical underlying messages, the writer introduced a prevailing mystical theme here: it was the transformation of divine true love into carnal, terrestrial love. Two cycles are in the first section of the collection «Love of this Summer» and «Interrupted Story»: the poet tries to fix the changeable images of the illusive love-passion, which either uplifts the lyrical hero on a wave of ardent carnal love, or precipitates him into the chasm of despair because of unfaithfulness. The cycles «Rockets», «Deceiver Who is Deceived», «Joyful Traveller» are collected in the second section where life as it is goes forward and beyond the scope of the inevitable, foreordained destiny lines drawn from outside; at the same time it is presented with the reviving hope of the lyrical hero for a better future. An image of the warrior of divine light with a sword (presumably, it is the archangel Michael who is sacred-patron of Kuzmin) is introduced in the third section («Wise Meeting», «Leader») permeated with themes from the Holy Scriptures; the highest life wisdom is revealed here.

The obvious demonstration of mystical tendencies in this collection was connected with Kuzmin's active occult practice during that time, with his personal strong mystical feelings; he cultivated meditative techniques under the direction of Mintslova, which led to the appearance of regular distinct images (the given fact was noticed in Kuzmin's personal diary); these images induced the poet to the creation of the lyrical cycles with prevailing theme of love consecrated with God. The images which he saw in his meditations found their embodiment in symbolics of the third section of «Networks». These were the angel-guide, Archangel Michael, sword, rose, heart, love: death that was overcome through love, revival in divine love.

By the middle of 1908 Kuzmin had cooled off his meditations and mystical feelings but he kept, however, his interest in occultism. In the poems written later, there were occult codes which were used in poetic images for the purpose of stronger influence on the recipient's consciousness and strengthening the special internal atmosphere projected on the transcendental world. Oriented to the symbolics of the Rosicrucian / masonic texts, his latest poetry appeared as the most mystically ciphered version that made it an exclusive literary and cultural-historical phenomenon. The strong underlay of occult message was especially inherent in two poems – «Adam» (collection «Strange Evenings») and «Art» (collection «Parabolas») [26]. Both works displayed a theme of homunculus (artificial man) creation. The theme was evoked to Kuzmin by an anonymous text «About the Philosophic Little Men: What is their Essence and how to Give them Birth» which he could have known from N. Pypin's manuscript or A. Semeka's article «Russian Freemasonry of the 18th Century» (the end of the 19th century). The text represented a manual for the creation of artificial little men in a flask (man and woman), their life maintenance over several years and the description of their subsequent inevitable death.

The semantic associations of these two poems with the given text are obvious. The text about the philosophic little men is distributed in parts: the creation process is in «Art», the fall and their death are in «Adam». The literal process of creation with the physical details from the text is transformed by Kuzmin into the alchemical Great Making where a poet, the art creator, becomes similar to a demiurge – a creator of people. An analogy of Existence as Divine Creation with existence in art as the creation of a poet comes from here. But the artificiality of the little men pushes the poet to the idea that the creators of these homunculuses, in their turn, can also be someone's little men from a flask, artificial Adam and Eve; it introduces the motive of destiny, doom, fate, hopelessness: resistance to and struggle with them are useless, the life of the creator-poet can have the same tests and the same end that Adam and Eve from a flask have. «The questions from one poem find the answers in the second, and the second poem, in turn, is associated with the first. Thus, they make a kind of double-lined construction closed in itself and possessing the single semantic system connected with the general source», underlines the researcher [9, p. 159]. ) Taking into account the time of the poem's writing, the severe and tough realities of life of that time, the context of this work extends to a larger-scale perspective: occultism, Rosicrucians, modernity. But an occult key for decoding is the doctrine of the Rosicrucians.

Even more ciphered is the poem «First Adam» from the collection «Parabolas» (1923), whose symbols go back not only to the base concepts of Rosicrucian philosophy, but also to occultism as a whole. The poem consists of three stanzas, but its detailed decoding with the usage of the basic esoteric documents as their comments could occupy dozens of pages. So, the decoding of the concepts is represented in the schematical form. The title «First Adam» is corresponded with a name of the abstract human spirit Adam Kadmon (it means «Primary Adam» in Hebrew) that contains the cabbalistical symbol interpretation as the initial primary image of the spiritual world which was immersed in matter and, as a result, took material form. Hence, the poem has to describe the structure of the Adam Kadmon's spirit. The hermeticists claim that the first man in a physical body (Adam) was hermaphrodite; therefore, there must be some indications connected with this in the poem. Really, there are the hints in the mixture of words and occult symbols in stanzas I and III. The poem is lined twice with the same symbols within Sanskrit and Russian lexical systems.

Owing to the similarity in rhythmic / punctuation and lexical correlation, the first two lines in stanza III directly indicate the hermetic principle of similarity or analogy «The same that is above is below». The androgenous and phallic character of the symbolics is corresponded with the base concepts of the occult doctrines that are directly connected both with the work «The Secret Doctrine» by H. Blavatskaya and the fundamental representations of the sacral values, originating in the Indian / Egyptian / Jewish cabbala. It is difficult to indicate how well the poet knew the esoteric work of H. Blavatskaya and other occult texts, but he was obviously highly familiar with the gnostic / Rosicrucian doctrines where Abraksas was unambiguously androgenous like the God of the Jews. Adam Kadmon, created according to this divine image, bears the same androgenous characteristic in itself that is reflected in the poem.

The usage of the other image-symbols in the same stanzas strengthens the ties with the female logos – the purely feminine source in which the poet saw the origin of art. Will (stanza II) as the second spiritual power is introduced into this source and is imposed on it. The symbolical initiation process is displayed in this way: it was arranged in all mysteries as a birth for the second time by immersion in the maternal bosom (Nature) and subsequent exit from it. Will in Kuzmin is God's call or voice giving the necessary direction of movement and, possibly, the spiritual force from the empyrean world.

The cycle «Trout Breaks Ice» (1929) is interesting with the presence of mystical aspects. It is known from Kuzmin's diaries that a stimulus for writing this cycle was the mystical novel of the Austrian writer G. Mayrink «Angel of the Western Window». The plot / image correlations with the novel are traced in the poems which demonstrate the associative parallels of the lyrical cycle, it gives an opportunity to read Kuzmin's collection in a new fashion.

Kuzmin was interested in the central heroes from the novel – John Dee and Edward Kelly, real historical men. They are known for their diaries of magic in which they described in detail the angelic messages received by Kelly in the trance state from 1584 till 1587. They wrote down a great volume of information where the language of angels and the numerological study of this language could be found. It is curious that V. Bryusov also was interested in John Dee's real personality, which was reflected in his article «Spiritism before the Rochester Knocks» in which special attention was given to this magician.

The symbolics of an angel is a prevailing theme from «The Eighth Chime» till «The Twelfth Chime» in Kuzmin's cycle. The poem titles symbolise twelve chimes on the eve of New Year. In addition, Kuzmin introduces numerological values in this way (he showed a keen interest in them as well as in occultism); there are the first twelve Taro Arcana and Pythagoras's sacral symbolics of numbers in these poems. It is «Angel of Transformations» in «The Eighth Chime» that is associated with the interpretation of the angel from the novel's title and the symbol of Taro Arcan XIV representing the glyph of the angel of transformations. The hermetic and Enoch symbolical contexts are projected in the content of the poems: it creates an image of the higher being that is capable of the realisation of the alchemical and mystical transformation at the highest level. It is similar to the novel where the angel is also a being transforming the material and spiritual components of John Dee's magical nature. Not all poems from the considered cycle contain the

textual analogies with the novel, however, there is undisputably an influence of the novel of Mayrink on the plot and the subject of some of Kuzmin's poetic works.

It is known that Kuzmin's interest in esoterics was displayed in the novel «Wonderful Life of Joseph Balzamo, Count Cagliostro» (1919) [26] (about one of the most uncommon personalities – Cagliostro). Cagliostro's history and his image interpretation by Kuzmin partly coincide with the version presented by Vs. Solovyov, although it is obvious that an independent illumination of the problem is offered this time. The plot about Cagliostro's adventures in Petersburg is similar to the events described in the brochure by E. Karpovich «Cagliostro in Petersburg» [22]. As to the count's activity outside Russia, Kuzmin is likely to have taken the same source that was accessible for Vs. Solovyov: it is a variant of the document from the Roman Papal Inquisition.

Kuzmin did not add anything that would contradict the facts from the primary source, except some details which were necessary for creating a full image of Cagliostro. On the one hand, is underlined the hero's extraordinary abilities, singularity of his predestination and vital mission. On the other hand, Cagliostro is presented as a man subject to the temptations of a weak human body and undisciplined mind. It is darkness that wins in the struggle between light and darkness; the light thickens for Cagliostro in the literal and figurative senses: as the light of divine foresight / unusual occult knowledge and as life light. The narration is connected with the given circle of problems and the proposed interpretation of events.

A particular destiny is prepared for Cagliostro in connection with his extraordinary gift: the possibility to fill independently his own book of life. The multi-variant destiny assumes the participation of some unusual forces in the hero's life, presence of token events and omens. This is the role of the dream about Cagliostro's masonic initiation with introduction of plentiful masonic paraphernalia. The dream is confirmed by a meeting with a guide who indicates the essential stages with deep symbolical sense for the hero; construction his own house, enjoying happiness in it, studying under the direction of teachers, cultivation of virtues – these points are included in the key concepts of the masonic doctrine. The novel affirms that a man is a wayfarer; therefore, life is also a way. So, the narration about the hero is inevitably transformed into the story about his way.

The passage along the way assumes the overcoming of trials: they are the classical trials connected with money, women, power. The hero successfully copes with the first test, barely passes the second one and fails the third. The hero does not have enough strength to overcome power's temptation. The cleanliness of the hero's thoughts is blacked out with arrogance, vanity, lust for power; he is proud of «his great power» as the «great teacher», which leads to the emergence of the ambitious plans in the hero. The guide comes to him at a key moment; he puts Cagliostro before the necessity of verifying his plans with the voice of his heart that is equivalent to the voice of his conscience, reminds him of the penalty, calls for humility, warns of the possibility of an uncontrollable fall into the chasm. However, blinded with arrogance, Cagliostro sees in the guide only the impostor standing between the hero and absolute power.

Cagliostro's refusal of the light-bearing guide is equivalent to his accepting the help of the opponent – the supporter of darkness, it promotes the prompt degradation of the hero, who becomes the plaything of fate. A series of rhetorical questions in the final lines pinpoints the meaning of Cagliostro's life. Avoiding the direct answer and giving the right of the spiritual search to the reader, Kuzmin, nevertheless, has the last word and warns against the futility of idle fancies. It is significant for Kuzmin that the illustration of Cagliostro's life kaleidoscope illuminates the evolution process and the definition of the place of the writer, the hero and the possible reader in the construction of the universe: all these points are always important for the writer.

The numerological principle introduced into the novel clears up and confirms the ideological interpretation of the work: the description of the choice of spiritual way by the hero and its passage connected with the inevitable overcoming of «temptations» (money, women, power).

Special attention should be paid to the fact of the keen interest in the historic figure of Cagliostro that was indicated by appearance of the novel «Count Cagliostro» [50] by A. Tolstoy in 1921, only two years later, after the publication of the corresponding novel of M. Kuzmin. Cagliostro's interpretation in A. Tolstoy's novel coincided with that presented in Vs. Solovyov's

novel II. Thus, it is possible to assume that the dilogie of Vs. Solovyov started a kind of original fashion and interest in this uncommon historical personality, this fact was reflected in M. Kuzmin's / A. Tolstoy's creative work.

### 13. CONCLUSIONS

Mysticism and occultism representing systems of structuring the world greatly influenced the creativity of Russian writers at the end of the 19th – beginning of the 20th centuries and were considered to be a part of the universal and national cultural heritage. Therefore, it is natural to understand the phenomenon of the Russian mystical Renaissance as an integral part of world culture and catalyst of the spiritual process.

The dilogie «Magicians» and «Great Rosicrucian» by Vs. Solovyov was a rare phenomenon in Russian culture of the 1880s as it appeared to be in avant-garde of the spiritual revival of Russia known subsequently as the Silver Age of Russian literature. This process to all appearances was strongly influenced by the esoteric society of the Rosicrucians promoting, presumably, the development of the interest in mysticism in Vs. Solovyov, the emergence and formation of the dilogie plan in his mind, as the features of the writer's world outlook strongly corresponded to the spiritual doctrine propagated by the above-mentioned society and manifested an indissoluble unity with the specific sociocultural processes of the last quarter of the 19th century.

The sociocultural context of that epoch appeared as one of the important form-building factors influencing the creativity of Vs. Solovyov, the ideological orientation and the content of his two novels composing the dilogie – «Magicians» and «Great Rosicrucian». In this respect, it is possible to consider, to a certain extent, that the dilogie represents ideas of the time as a contemporary form reflecting artistically the tendencies in public and private life; the noticed factor promotes the revealing of the interdependence of the philosophical content of the dilogie and the cultural phenomena of that time.

Vs. Solovyov can certainly be termed the forerunner of the new literary trend – symbolism. The value of his novels «Magicians» and «Great Rosicrucian» for Russian literary history is determined by the fact that the dilogie appeared as a time bridge between two centuries and connected the past and the future that is why it became an integral part of the sociocultural context of the last quarter of the 19th century. The same special attention to mysticism as evident in Vs. Solovyov can be discerned in many works of the symbolists and the representatives of other literary trends and schools. The specific components of the ideological and thematic skeleton of the dilogie are duplicated and multiplied in the resounding themes and their original interpretation in the works of the symbolist-writers: this is testified by the comparative analysis of the above-mentioned dilogie and other works created approximately at the same time.

Nowadays, there are no known works by Vs. Solovyov which develop the fundamentals of the esoteric doctrine similar to that described in the dilogie; however, its key postulates can be easily found in the subsequent researches of A. Bely, Vyach. Ivanov, D. Merezhkovsky and other theorists of modernism who extended the frontiers of the understanding of artistic creativity / symbolism.

Vs. Solovyov created a literary work in which the esoteric philosophical content was clothed in the form of mystery. Subsequently, it was reflected in A. Bely's statement that «the unity is Symbol» and «the symbolical unity is the unity of the form and the content» [7, p. 48]. According to the viewpoint system about the world structure stated in the dilogie, the purpose of human life / activity consists in the accumulation of the life forces, constant personal growth for the purpose of the creative transformation of reality. Individual growth is manifested through learning, comprehension and synthesis of the esoteric, philosophical, religious, scientific and ethical knowledge, perception of cultural values. However, it is necessary to underline that the first place in this list is occupied by esoteric philosophy as the purpose of individual development is proclaimed to be the formation of the perfect personal consciousness of the mystic and the occultist as the reflexion of the highest level of evolution. Vs. Solovyov's world outlook platform is based on mysticism: the artist and the searcher for the universal truths are united in the symbolical unity of

the progressive spiritual development and the symbolic unity of the philosophical system of the dilogie. The writer represents human life and activity as a kind of mystery in which the search for truth is given in the form of the neophyte's travelling: he is tempted and caught in traps, experiences grief and misfortune, but all these points represent only the symbols of his activity, his process of awareness of the internal / external world. The way «inside» and «outside» is presented in the sacral systematization (philosophy – creativity – path – metaphysical unity) of the symbolic world that conceals «mysterious» mysticism and is inconceivably attractive and intriguing.

The analysis of the dilogie «Magicians» and «Great Rosicrucian» reveals the specific problematic that is characteristic for these novels, it demanded the introduction of the particular symbolical system of signs and concepts from Vs. Solovyov. This fact helps us to understand the deep ties and the identity of the ideologems involved in the dilogie with those that were used in the philosophical systems of Vl. Solovyov and F. Nietzsche.

The doctrine of Nietzsche is presented by Vs. Solovyov in the recognised image-symbols of the heroes with whom an introduction of the ideologems of self-creation, force of life, willpower, struggle and hierarchy of wills is connected; taken altogether, they manifest the model of human evolution from the level of common man to superman. The achievement of the superman limits marked by Nietzsche is necessary for passage of the first initiation. The form of human evolution built on the fundamentals of the philosophical doctrine of Vl. Solovyov is opposed to the Nietzschean model; in this case the technology of the path passage assumes knowledge of the female logos with the subsequent special initiation, described symbolically in the form of heavenly marriage. As the result, an initiated man receives a new status that is identical to the divine status and he receives a large-scale mission in the world of people. This initiation is figuratively presented as «mind led into heart» (in the first model – willpower crowns the peaks of superior intellect). According to Vs. Solovyov, the path to superior spirituality goes through the way of the heart. Symbolism of the priest image is connected with this postulate, the priest image in the novel is a key signifier because it illustrates the concept of the philosopher Vl. Solovyov about the special messianic role of Orthodoxy. Thus, the ideological and thematic originality of the novels «Magicians» and «Great Rosicrucian» is based on the philosophical concepts of Vl. Solovyov and F. Nietzsche, which were creatively transformed by their contemporary Vs. Solovyov. The results of this study allow researcher to state with confidence the considerable influence of the above-mentioned philosophical doctrines on the formation of the author's specific position and the artistic content of the dilogie.

The relationship between Vs. Solovyov and Vl. Solovyov suggests their possible mental interaction in combination with the personal influence made by the brother-philosopher on the world outlook of the writer Vs. Solovyov, it also was reflected in the ideological and special artistic features of the dilogie. This is supported by the originality of the character system in the work: biographic data, portrait descriptions and personal characteristics of Vl. Solovyov are used in the image of the protagonist Zaharyev-Ovinov. The history of the personal relations of Vladimir and Vsevolod is schematically described in the relations of the brothers Yuri and Nikolay in the novel «Magicians». Therefore, there is sufficient ground for the hypothesis that Yuri Zaharyev-Ovinov's prototype in the dilogie is Vladimir Solovyov.

The symbols of the theory and the practice of the esoteric path described in the analyzed dilogie are closely interwoven with each other, their interrelations dictate the direction of the plot development, they hide the fundamental esoteric principles from the profane under a veil of the simple and inconspicuous, but actually symbolic actions of the heroes. Complex research of the work makes possible the statement that Vs. Solovyov used the seven basic hermetic principles (of mentalism, analogy, vibration, polarity, rhythm, causality, duality of the active / passive poles) as the ideological and philosophical skeleton of the novel «Magicians», he used them as the dominants in the formation of the character system in the novel; the resolution of the emotional problems in the novel is subordinated to the esoteric theory of love and marriage, the extensive biographic information is an illustrative foundation for the description of Great Making of the alchemists.

The principle of mentalism is embodied through the characters of the four main men representing the different levels of human thinking and consciousness: magic, religious and administrative. The principle of analogy is introduced through comparison of the terrestrial man with Creator, whose perfection is described in this way. The vibration principle is figuratively manifested through the self-movement and self-transformation of a soul of one of the main heroines as a form of her spiritual evolution. The principle of polarity is demonstrated in the contrasts, pairs of them form the internal identity. The rhythm principle is introduced into the structural basis of the novel (the chronological structure of the work is subordinated to it); it is also presented as a way of the life of the soul; the psychological and historical aspects of the time concept, which can be exposed to periodization according to certain cycles, are involved as well. The causality principle is introduced to show the consequences of the heroes' exercise of free will: they bear responsibility for their own decisions and get encouragement from destiny (the feeling of happiness) or punishment (the feeling of misfortune). The duality principle is represented as one of the possible methods of the attaining of knowledge of life / Creator as in the course of the studying of essence of his existence the hero passes through the symbolical knowledge of the different forms of human relations representing micromodels of the world.

Mutual relations between a man and a woman in the novel «Magicians» are presented as the certain models-symbols of marriage unions, whose gradation is built on the basis of the human structure with seven levels and seven forms of marriage corresponding to them. As a whole, seven married couples represent the practical embodiment of the esoteric philosophy of love and marriage where the most typical features of matrimony at the initial stage are shown as an example of a married couple of the first (lowest) level; a marriage of the seventh highest level is only mentioned as a possible perfect form of spiritual union; love is demonstrated as the main evolutionary force of human development.

The usage of the quantitative principle in the analysis of the novel «Magicians» allows us to highlight nine different biographies of the heroes representing the manifestation of Great Making of the alchemists as a certain program directed to the all-round development of the various human qualities.

The opposition of religion and hermetic / academic sciences is also presented in symbolical form in the novel «Magicians», the probable roots of the conflict among them are indicated, the possible reconciliation on a general unifying platform is predicted.

In the novel «Great Rosicrucian» the results of the passage of the way by three protagonists (Cagliostro, Zaharyev-Ovinov and Father Nikolay) are summed up. Cagliostro is shown, basically, in the description of his abilities as a hypnotist and suggestor; the moral ethical aspect, inevitably appearing owing to his uncontrolled usage of extraordinary abilities, is introduced together with the given theme. The interpretation of Cagliostro's image in novel II is considerably changed: he is a hero with completely new characteristics and qualities, which are quite different from those which were inherent in the same character in novel I. The common feature, uniting the images of Cagliostro in the dilogie, is a black-and-white mosaic of the disharmonious characteristics throwing the hero from one extreme to the other.

The way of two other heroes – Zaharyev-Ovinov and Father Nikolay – is presented as the gradual evolution from the lowest level to the highest one, they pass their spiritual development in different occult systems (Zaharyev-Ovinov goes through the Rosicrucian Order, Father Nikolay – through religious faith). The way of faith or open heart, which is identified with Orthodoxy, is shown as more effective. The way of mind and intellectual activity, which is symbolically presented in the Rosicrucian activity, contains certain restrictions: it becomes the reason for the acceptance of faith (by Zaharyev-Ovinov) as a way of opening the heart centre. Thus, the following symbolical hierarchy is affirmed: knowledge – creativity – symbol – Creator. The given stages are revealed through the display of activity of the Rosicrucian Order with its initiations. The marriage of Zaharyev-Ovinov and Zynaida Kameneva, embodying an idea of Eternal Femininity and corresponding marriage attributes, is a symbol of the initiation to the highest mystery after which the hero receives the status of Great Initiated and gets abilities which are identical to divine ones.



The period of the end of the 19th – beginning of the 20th centuries was marked with the powerful influence of mysticism and occultism on Russian writers' creativity, it promoted the emergence of alternative world outlooks which were different from the prevailing ones of that time: this difference was presented in the systems of artistic values where the leading position belonged to the symbol. Recognising any art as symbolic in nature, the representatives of the new literary direction attributed a powerful capacity of the symbol for tuning the reader to the perception of the highest worlds and it was considered to be the major factor influencing the growth of the intuitive-mystical creativity. One of the brightest representatives of this direction was M. Kuzmin: some aspects of certain occult doctrines were reflected in his creativity with the help of poetic diction and archetypical symbols.

One can say with confidence that M. Kuzmin was one of the most influential followers of the esoteric concepts stated in the dilogie of Vs. Solovyov. The analysis that has been made shows that there was a common source of symbolics used by Vs. Solovyov and M. Kuzmin. This thesis is confirmed by the coincidence of the esoteric themes in their creativity: these are the common themes of terrestrial and heavenly love, androgenous deity, passage of initiation, meeting with the guide, certain theoretical postulates in the form of hermetic principles, occult symbolics, interest in one historic figure – Count Cagliostro.

The distinction in realisation of the given themes by two writers consists in the systematization of the exposition of esoteric doctrine which is connected with the differing volume of their works. There is a logical description of the Rosicrucian doctrine as a certain occult system, having its theoretical and practical sections, in S. Solovyov; this systematization is absent in M. Kuzmin: this is connected with his gravitation to laconicism of artistic structures in his works.

The biographical parallels in the lives of Vs. Solovyov and M. Kuzmin are noted as well: meeting with the spiritual guides and rupture with them (with the subsequent publication of works which mocked the activity of the same guides).

An attempt to find out the true motivation of Vs. Solovyov's actions in relation to H. Blavatskaya as the foundress of the Theosophical Society and the publication of the lampoon «Modern Priestess of Isis», which delayed the dissemination of the theosophic doctrine in Russia for more than 100 years, is made in our work. Another interpretation of the writer's actions that is completely different from the established one is proposed; it is also suggested that the purpose accomplished by his lampoon was reservation of the mental space of Russia for the mystical doctrine of Vl. Solovyov about Sophia The Divine Wisdom and his philosophical insights.

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